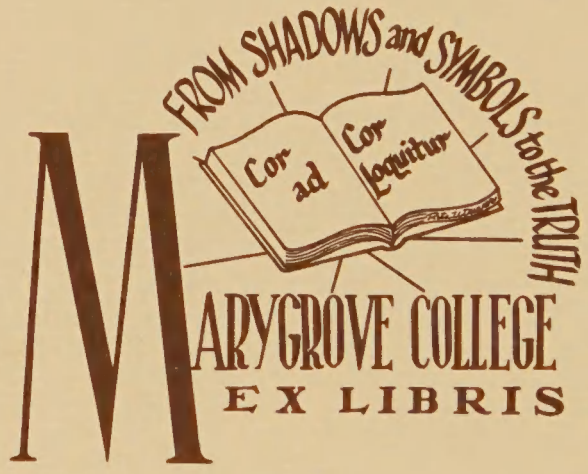
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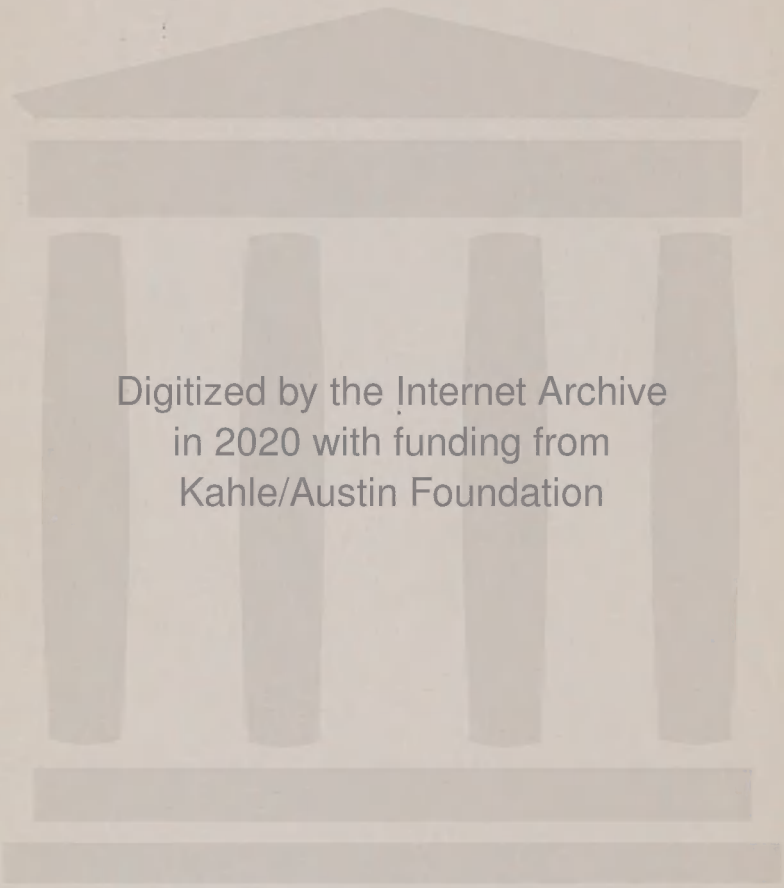
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Eulenburgs kleine Partitur=Ausgabe

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SYMPHONIE

D moll

von

CÉSAR FRANCK

Mit Vorwort von André Cœuroy

Ernst Eulenburg, Leipzig

482

FRANCK, SYMPHONIE D MOLL.

Die D-Moll-Symphonie wurde zwischen den Jahren 1886 und 1888 komponiert. Mit dem *Streichquartett* und den *Seligkeiten* ist sie eins der populärsten Werke von Franck. Durch ihren Aufbau und ihre thematische Gliederung gehört sie zur „zyklischen" Gattung. Ihren drei Sätzen wird durch das Wechselspiel der musikalischen Gedanken eine gewisse Einheit verliehen.

Die Anfangstakte des 1. Satzes betonen das Hauptthema in raschem Wechsel der Tonarten und der Tempi. In D-Moll erklingt *lento* das Thema aus der Bratsche, von den Celli und den Kontrabässen, sodann vom Englischen Horn unterstützt. Jetzt flieht hurtig das von den Streichern getriebene Thema, jedoch beruhigt es sich bald und geht, eine kleine Terz höher, in ein Adagio über. Letzteres dauert aber nicht lang. Endgültig drängt sich das *Allegro* auf, zuerst in F-Moll, dann in F-Dur. In dieser letzten Tonart ertönt das melodische, zweite Thema aus den Geigen und Holzbläsern. Eine breite Durchführung, welche die beiden Themen einige Takte lang zusammenbringt, weckt allmählich die D-Moll-Tonart wieder. Dem Wiederbeginn der Eingangsschilderung geht hier ein kurzes *Lento* voran, in welchem Trompete und Klapphorn, Posaune und Tuba das Anfangsthema kanonartig wieder aufnehmen.

Der 2. Satz vertritt *Scherzo* und *Andante*. Nach einer kurzen Einführung der Harfen und der Streicher bringt das von den Streichern unterstützte Englische Horn eine frische Melodie hervor. Es antworten Horn und Klarinette auf leichten Rhythmen. Dann eröffnet sich ein Zwischensatz, eine Art Andante, wo die 1. Geige, vom diskreten regelmäßigen Hin- und Herwogen der 2. Geige und der Bratsche begleitet, eine überwiegende Rolle spielt. Sie tritt eine Weile hinter das Englische Horn zurück, kommt aber bald in den Vordergrund auf einem schärfer markierten Rhythmus wieder.

Im 3. Satz erscheinen nach „zyklischem" Gesetz die Hauptmotive der beiden anderen Sätze. Mit einem munteren, vom Fagott und vom Cello durchgeführten Thema fängt das Finale an. Sodann bricht sich Bahn das umfangreiche Fortschreiten eines zweiten Gedankens von melodischer Prägung. Nun wird die lange Durchführung vom tanzenden Scherzo-Motiv (II. Teil) umrahmt. Endlich taucht kurz vor den letzten Takten das II. Thema des ersten Satzes auf, und die Koda entlehnt dem Finale sein eignes Thema.

Paris, November 1927.

André Cœuroy.

FRANCK, SYMPHONIE RÉ MINEUR.

La *Symphonie en ré mineur* fut composée entre les années 1886 et 1888. Avec le *Quatuor* et les *Béatitudes* elle est une des œuvres les plus populaires de Franck.

Par sa construction et son développement thématique, elle appartient au genre « cyclique ». Elle ne présente que 3 mouvements, affirmant entre eux, par l'échange et l'enchaînement des idées, une certaine solidarité.

Le début de la première partie est en quelque sorte une affirmation du thème principal, en des tonalités et à des mouvements divers. Dès la 1ère mesure, en ré mineur, ce thème est attaqué, *lento,* par les altos, doublés des violoncelles et des contrebasses, et quelques mesures plus loin, par le cor anglais. Puis, dans un rythme vif, et sous l'impulsion du quatuor, il bondit, mais pour revenir très rapidement, et transposé d'une tierce, au mouvement d'*adagio.* Celui-ci dure peu. L'allegro repart définitivement, dans cette même tonalité de *fa mineur*; mais il l'abondonne bientôt pour celle de *fa majeur*, dans laquelle se poursuit l'exposition du 2e thème, motif très chantant, dont s'emparent les violons et les bois. Un long développement, où pendant quelques mesures on entend simultanément les deux thèmes, ramène insensiblement au ton de *ré mineur.* La réexposition est ici précédée d'un court *lento*, où trompette et cornet à piston, trombone et tuba reprennent en canon le thème initial.

La seconde partie tient lieu de *Scherzo* et d'*Andante.* Après une brève introduction des harpes et du quatuor, le cor anglais, soutenu par ceux-ci, expose une fraiche cantilène; cor et clarinette y répondent sur un rythme léger. Puis s'ouvre un intermède, sorte d'Andante, où le 1er violon, accompagné par le balancement régulier et discret du 2e violon et de l'alto, joue un rôle prépondérant. Il le cède un instant au cor anglais, mais pour s'en emparer à nouveau, et dans un rythme plus scandé.

Dans la dernière partie réapparaitront, selon le procédé cyclique, les principaux motifs entendus au cours des deux premiers morceaux. Un thème allègre, attaqué par le basson et le violoncelle, marque le début de ce finale. Une seconde idée, d'un caractère plus mélodique, et qui s'épanouit en une longue progression, lui succède. Puis le motif du Scherzo (IIe partie) danse par deux fois, encadrant le long développement central. Enfin, précédant les dernières mesures, surgit le thème II du 1er mouvement, et la conclusion emprunte au finale son propre thème.

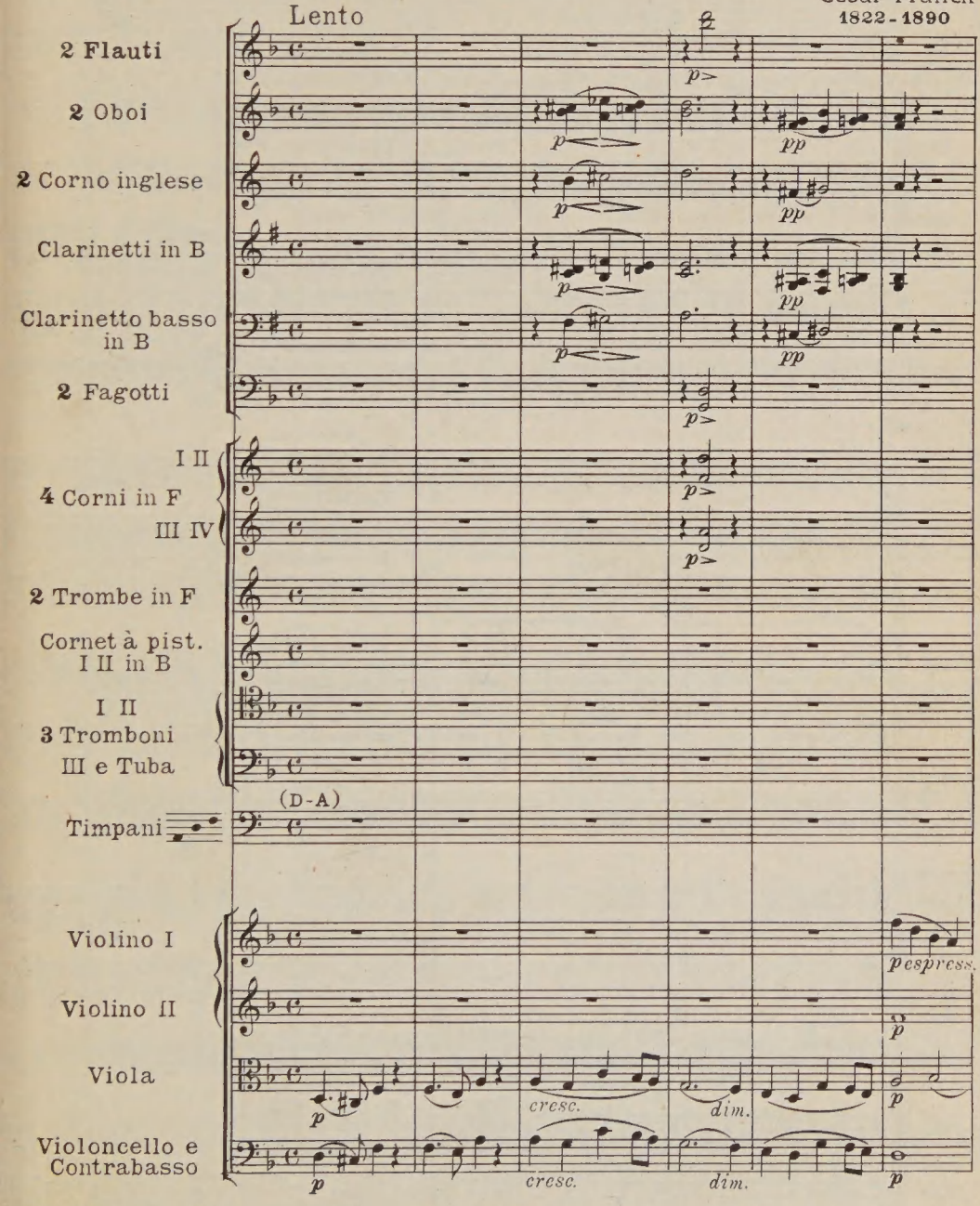
Paris, Novembre 1927

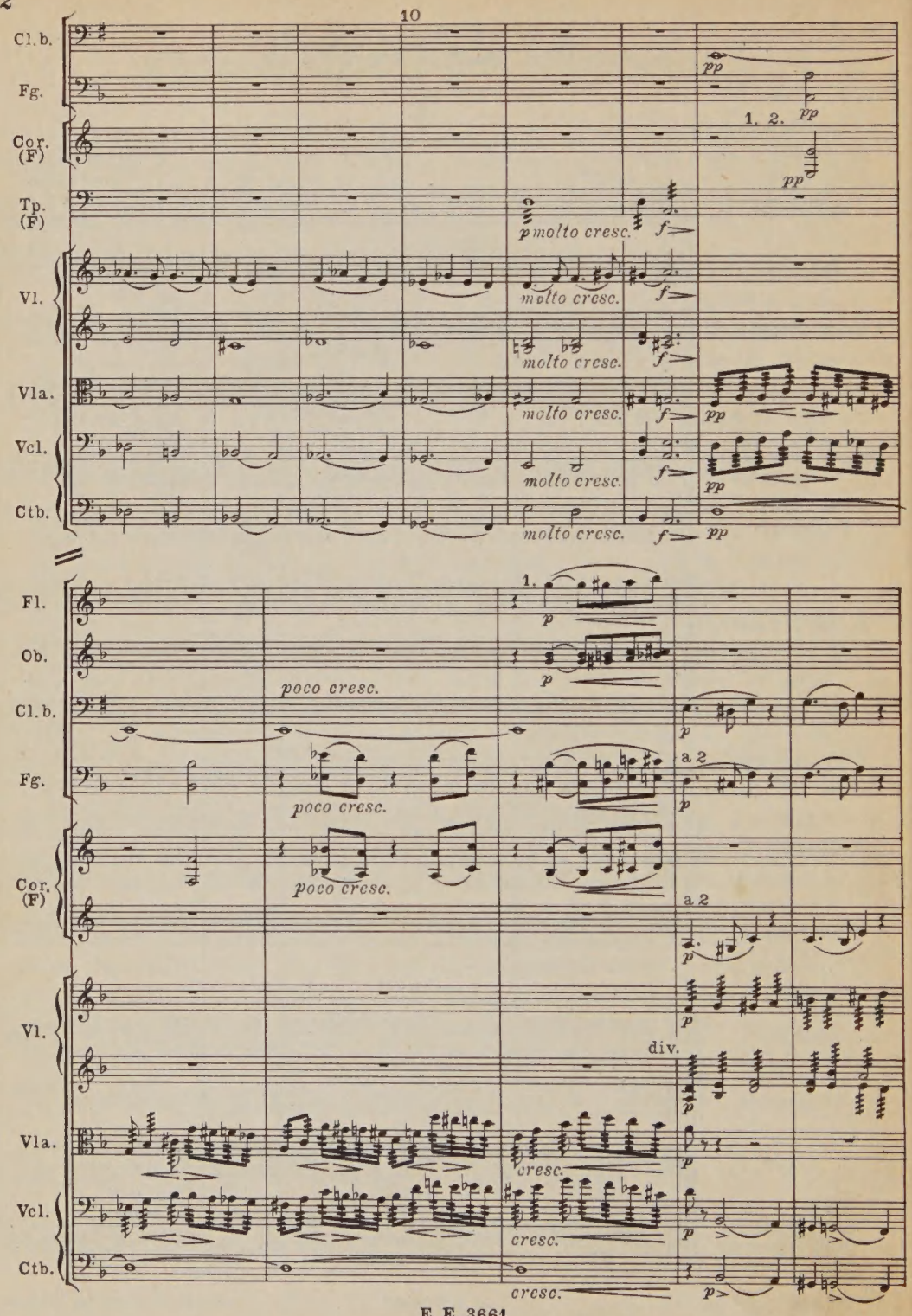
André Cœuroy.

SYMPHONIE

I

César Franck
1822-1890

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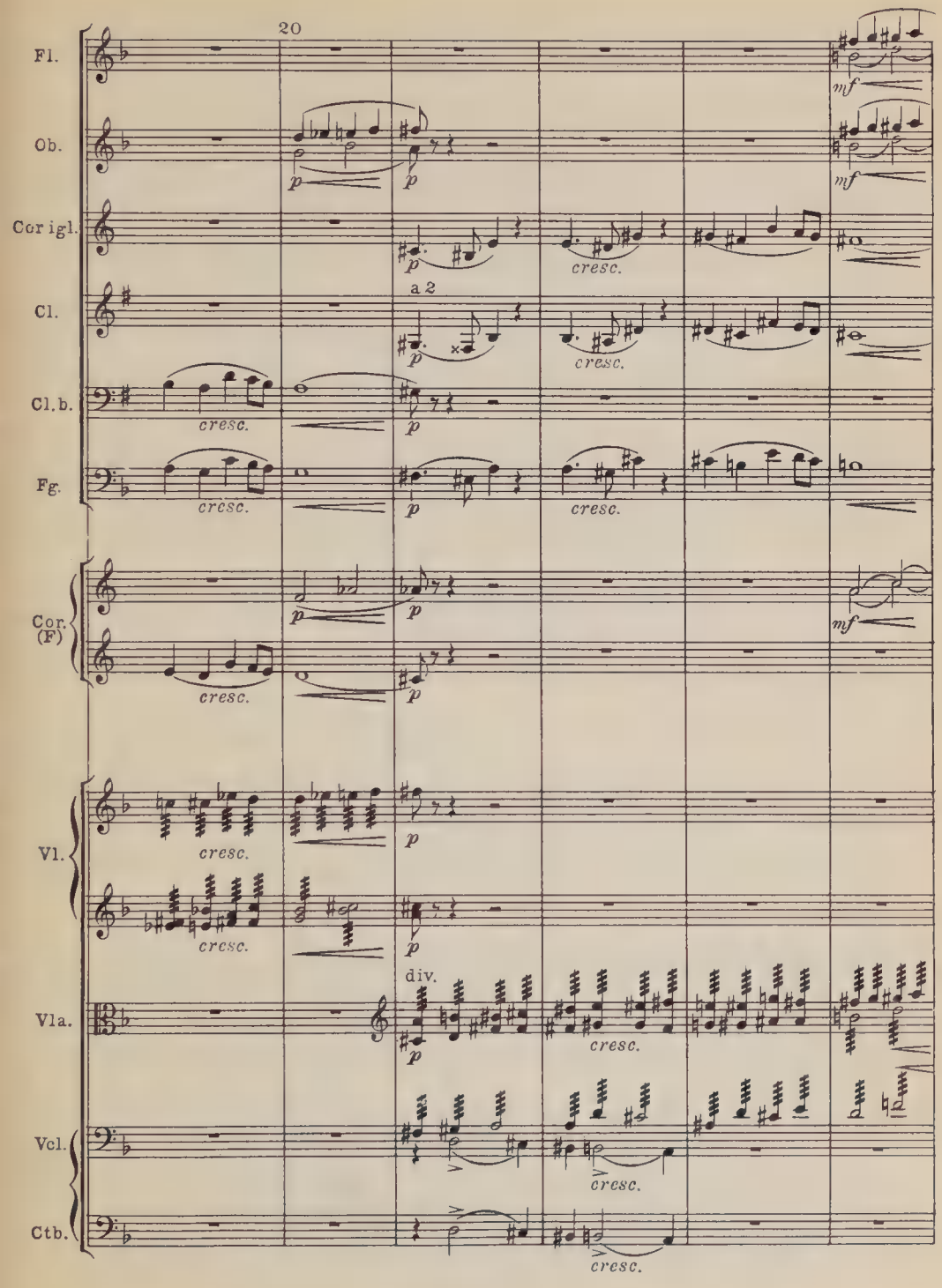
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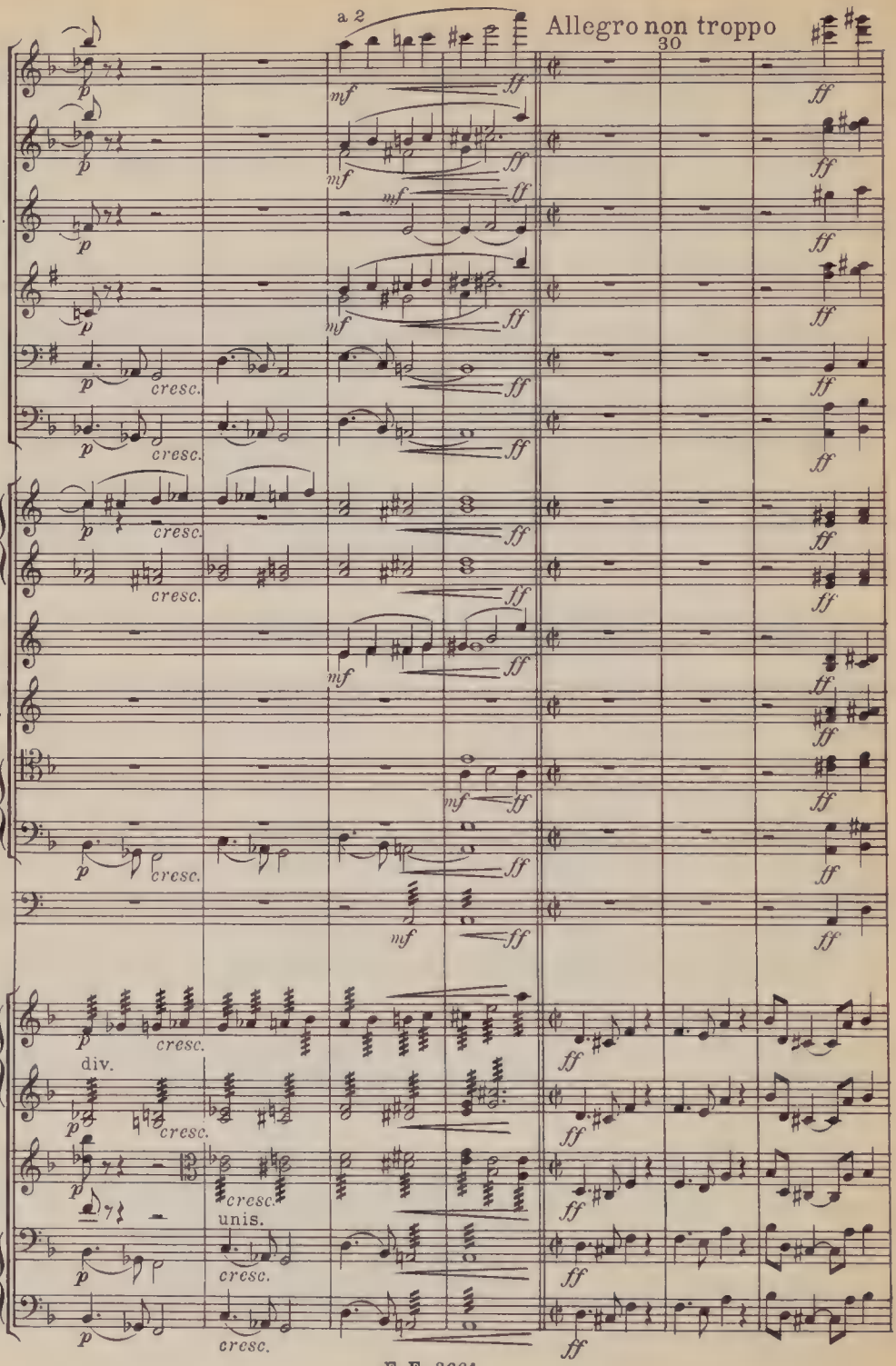
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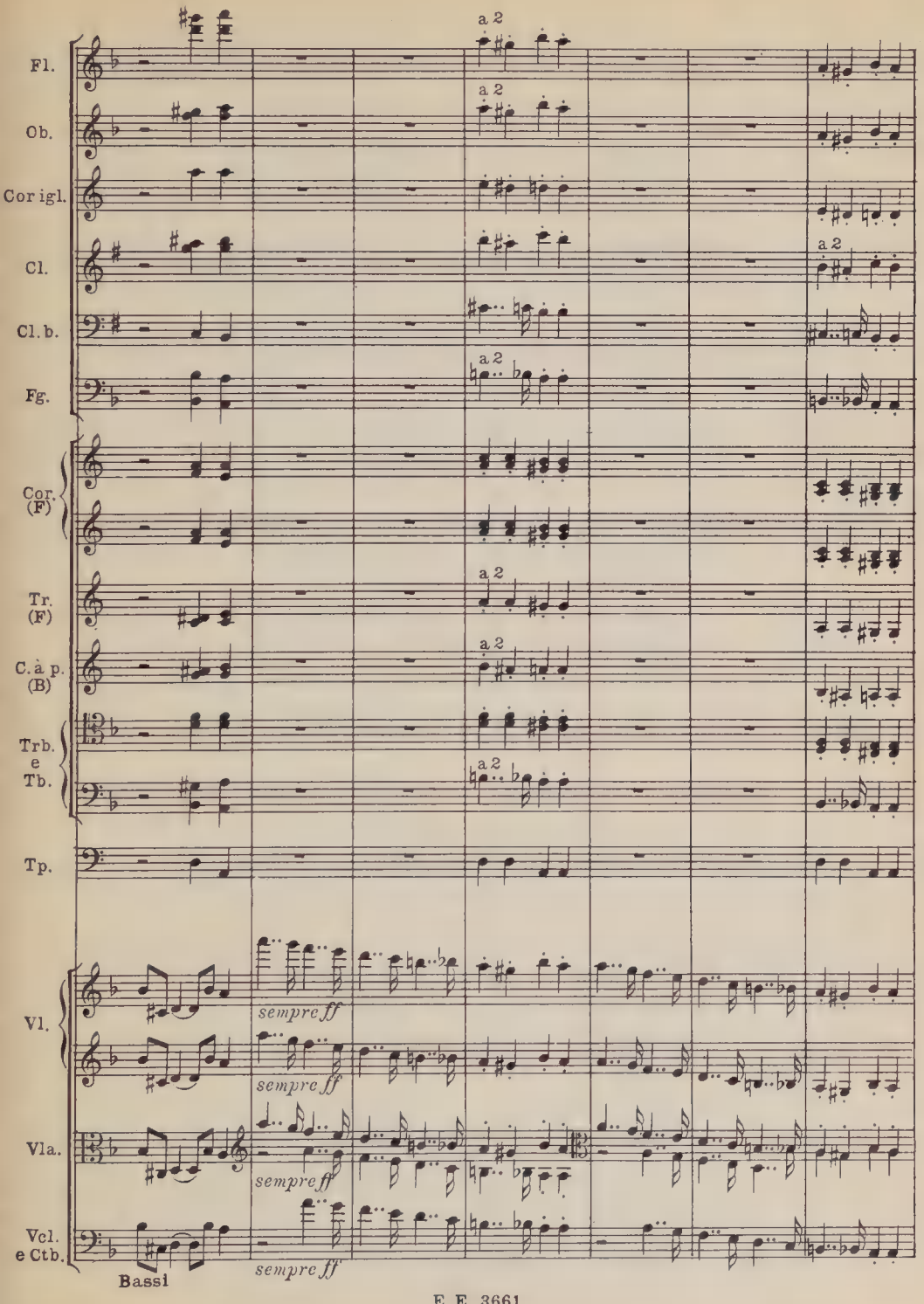
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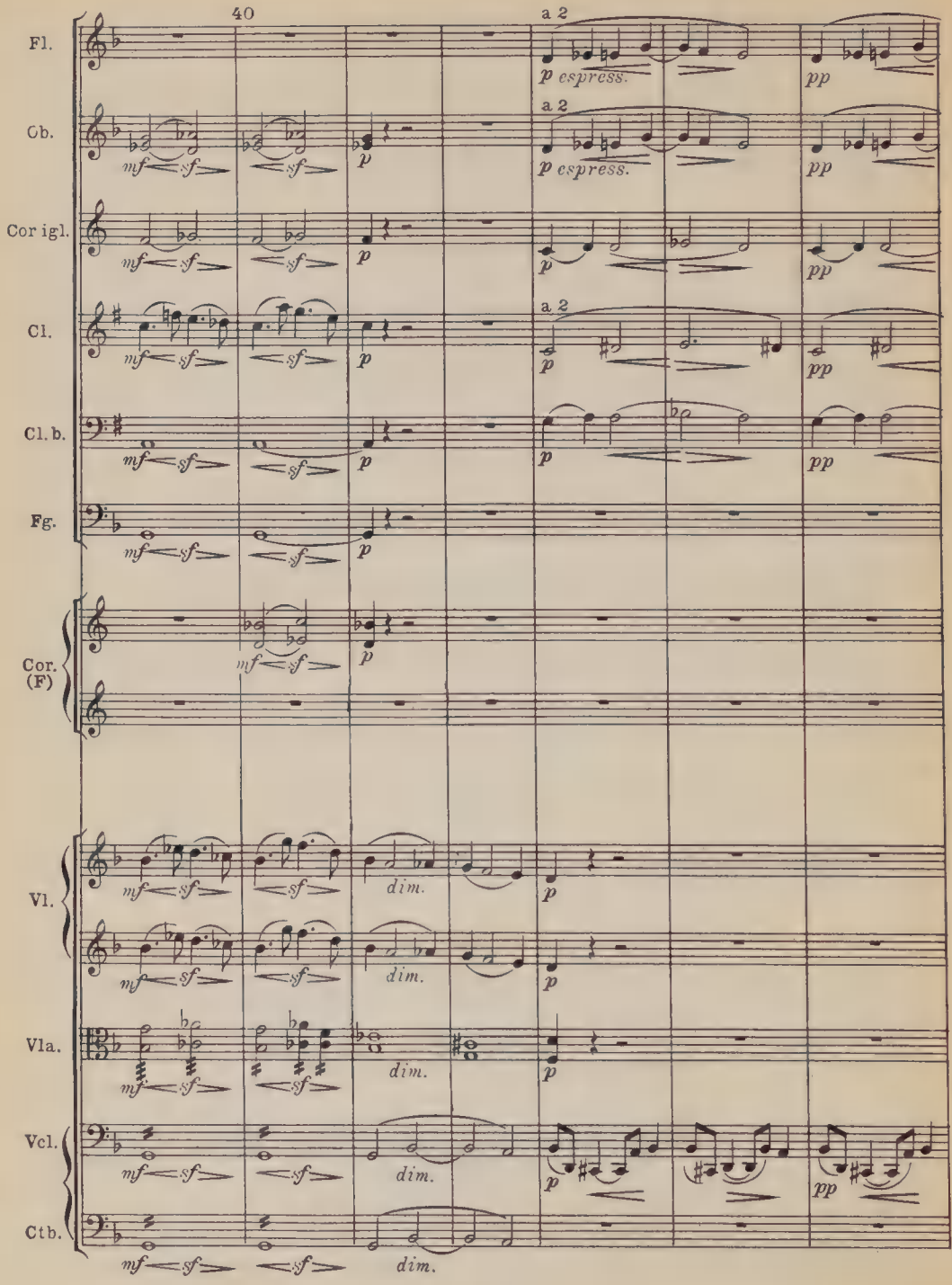
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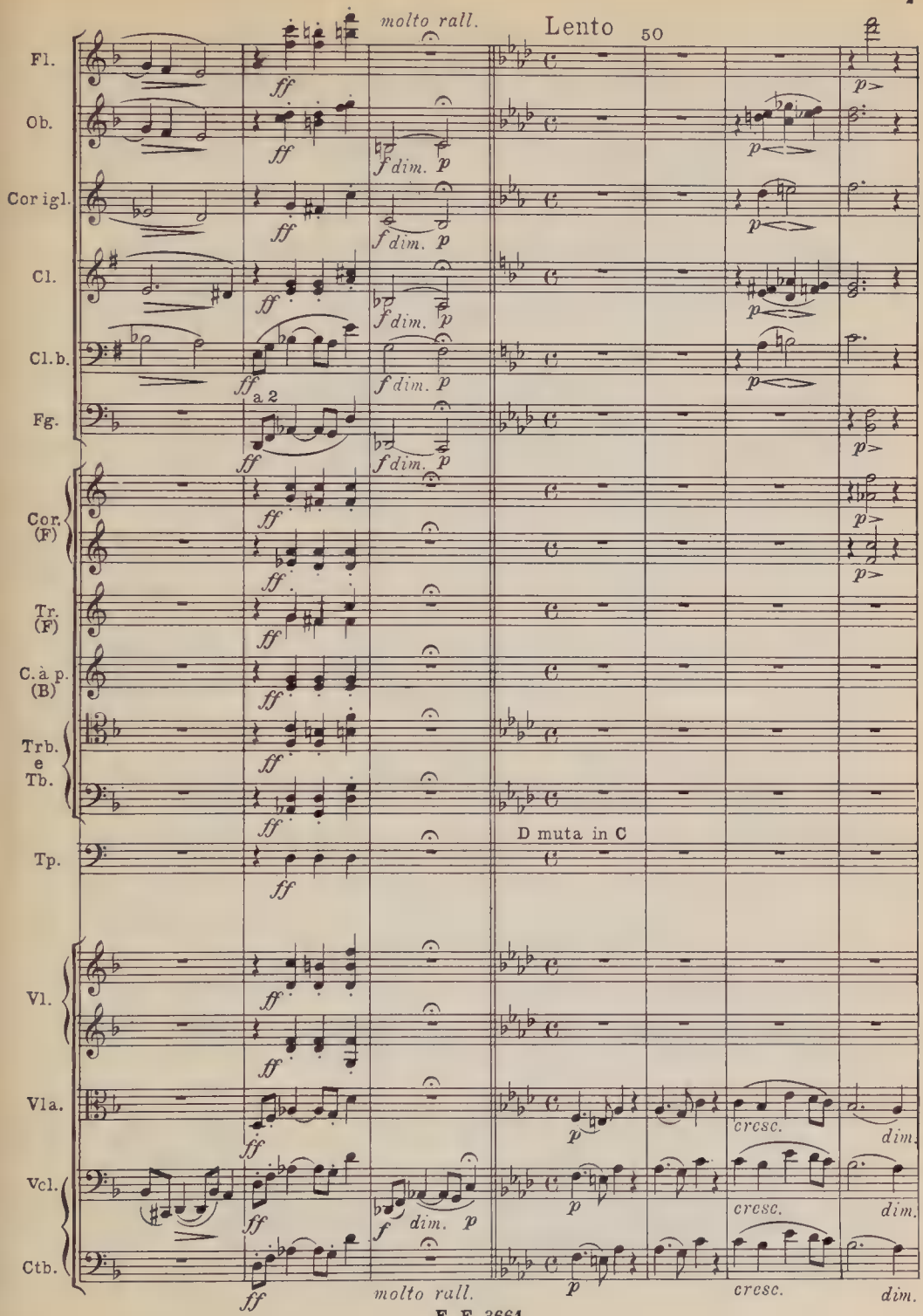
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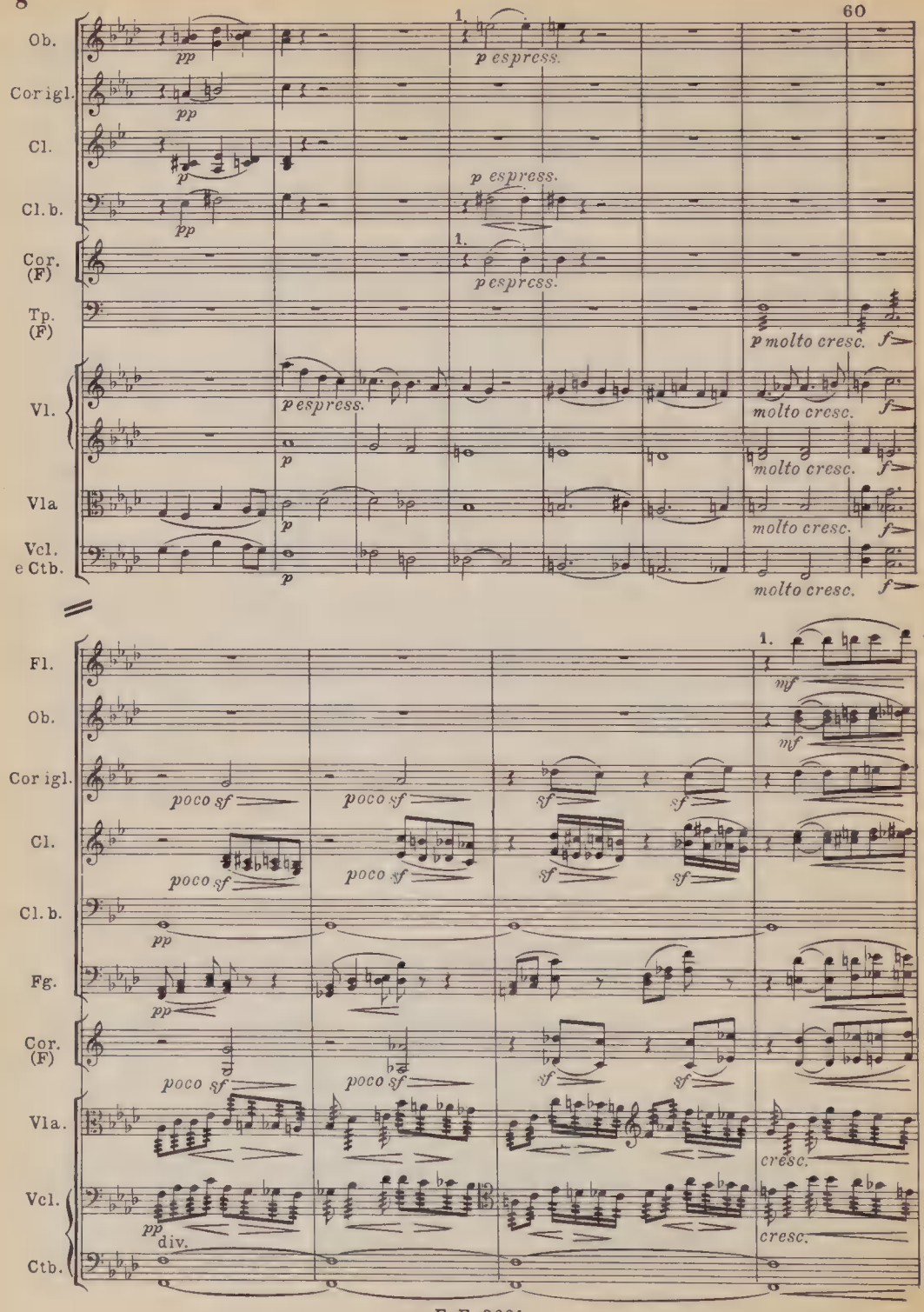
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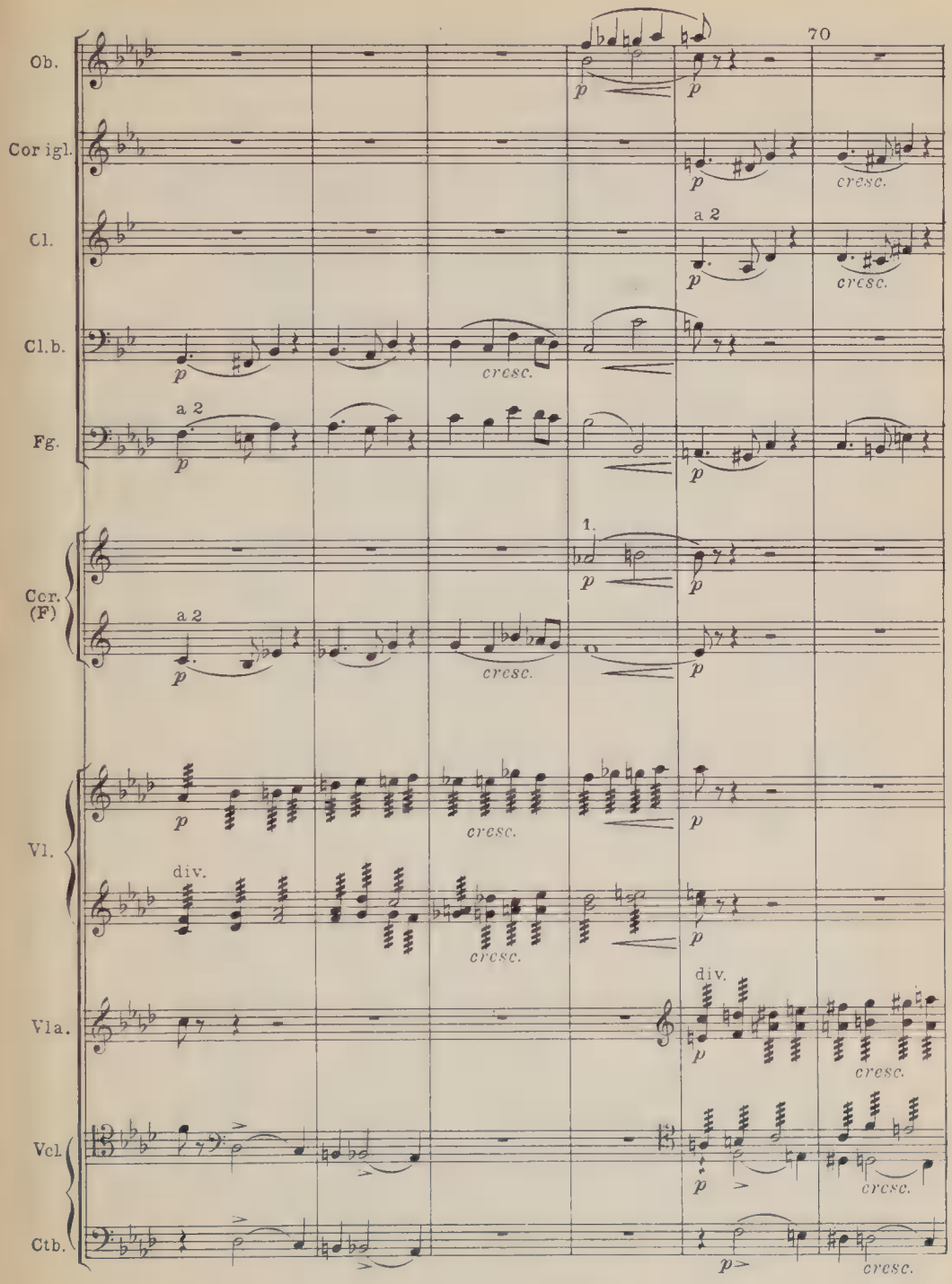
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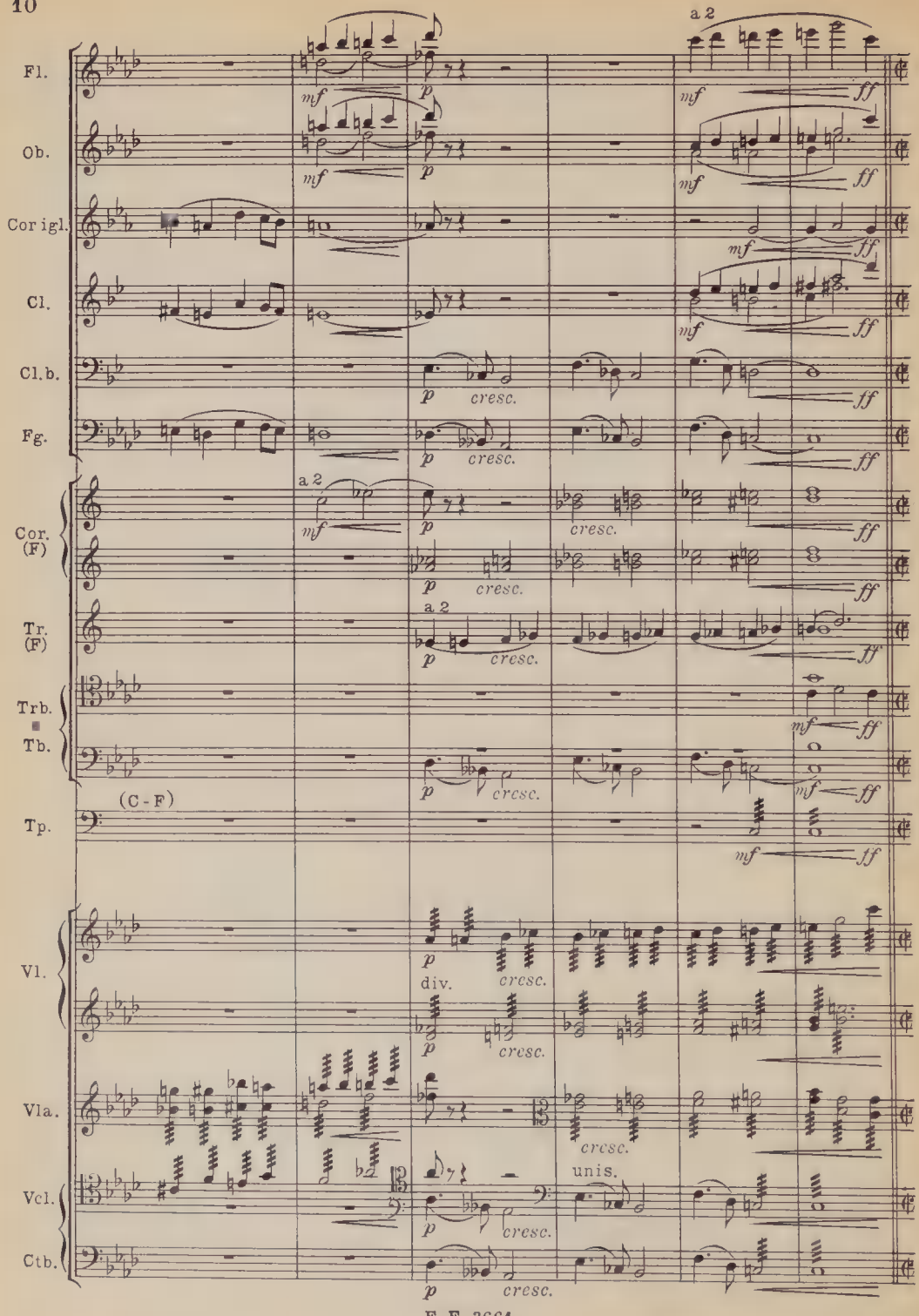
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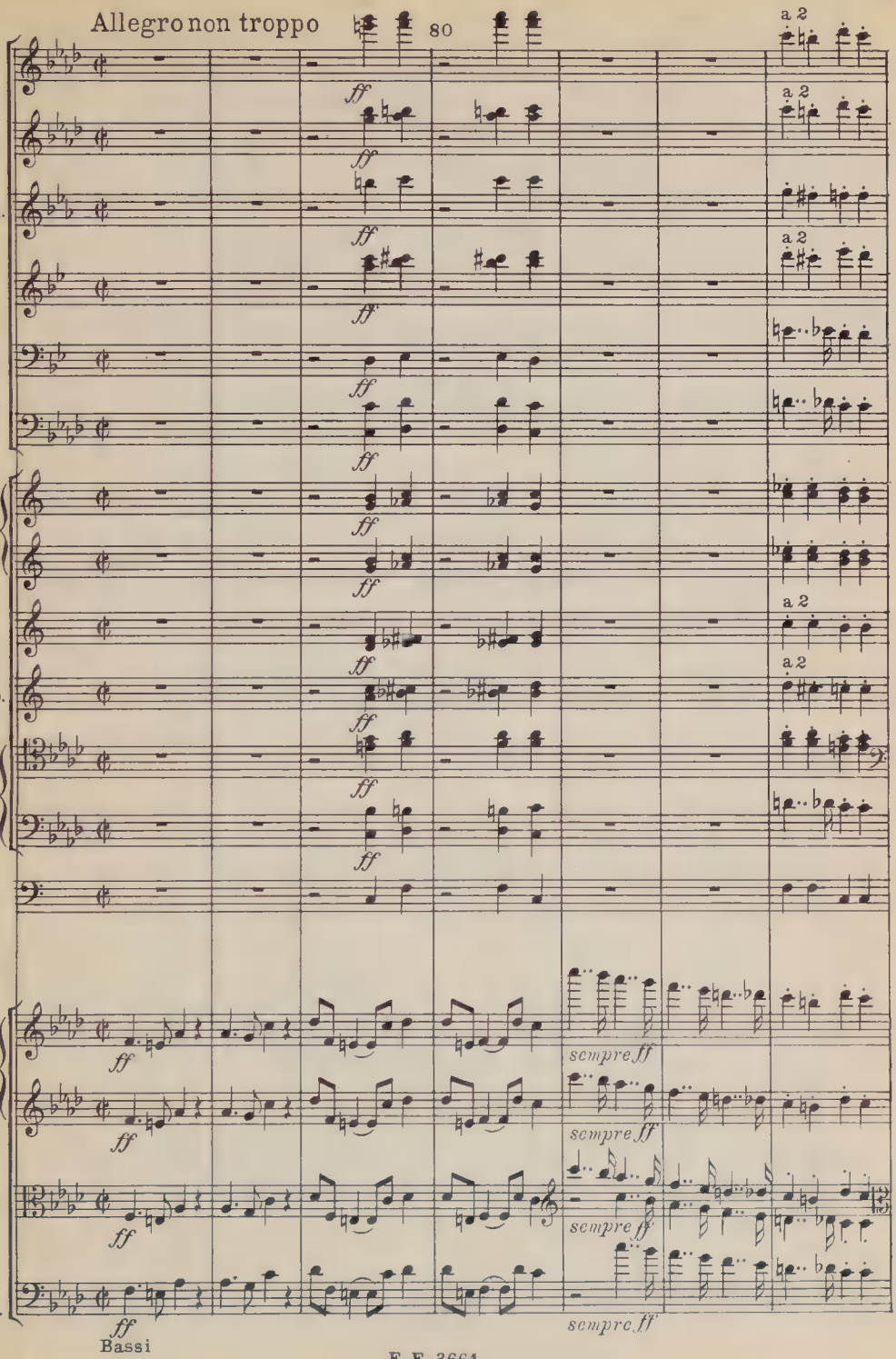
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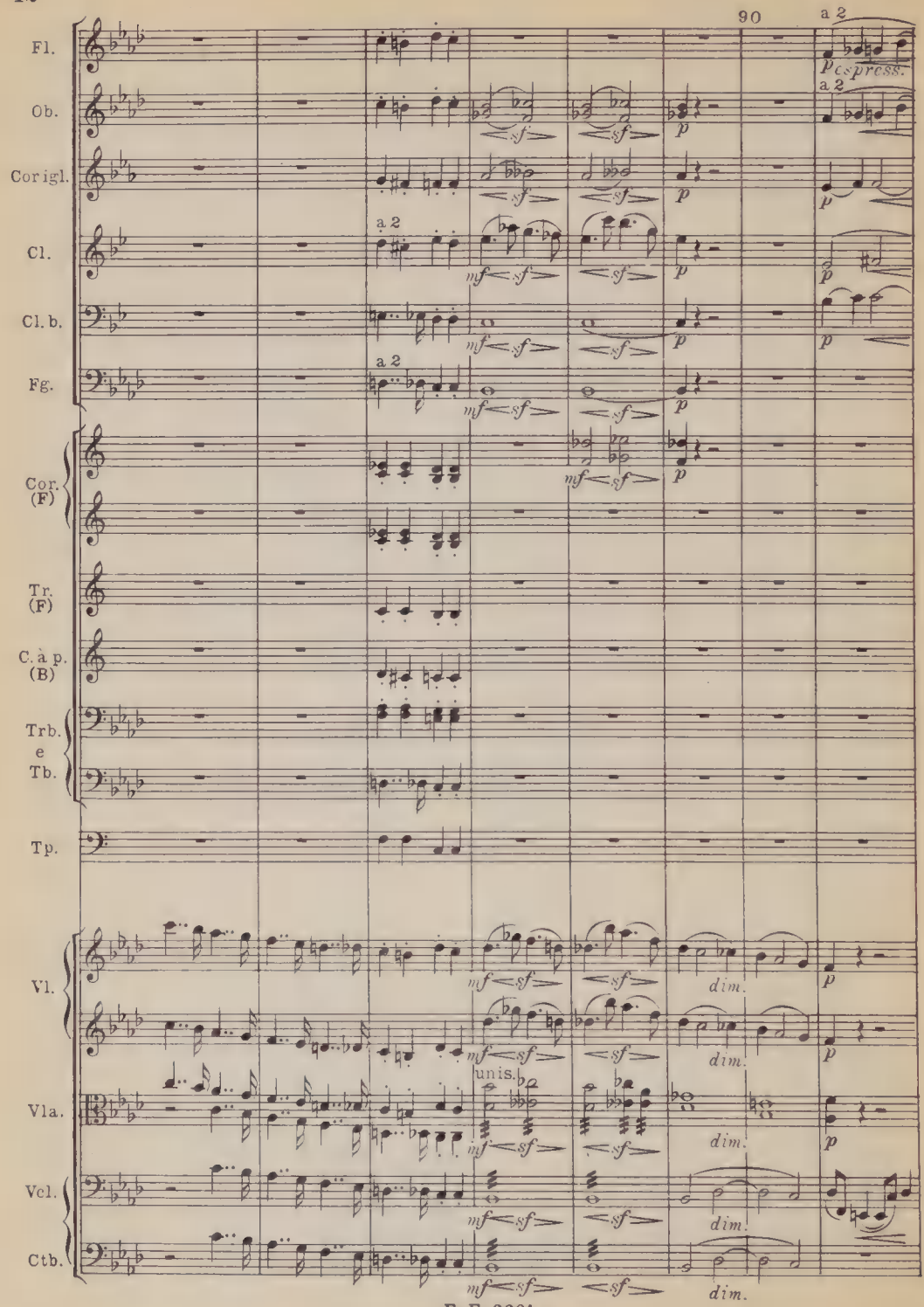
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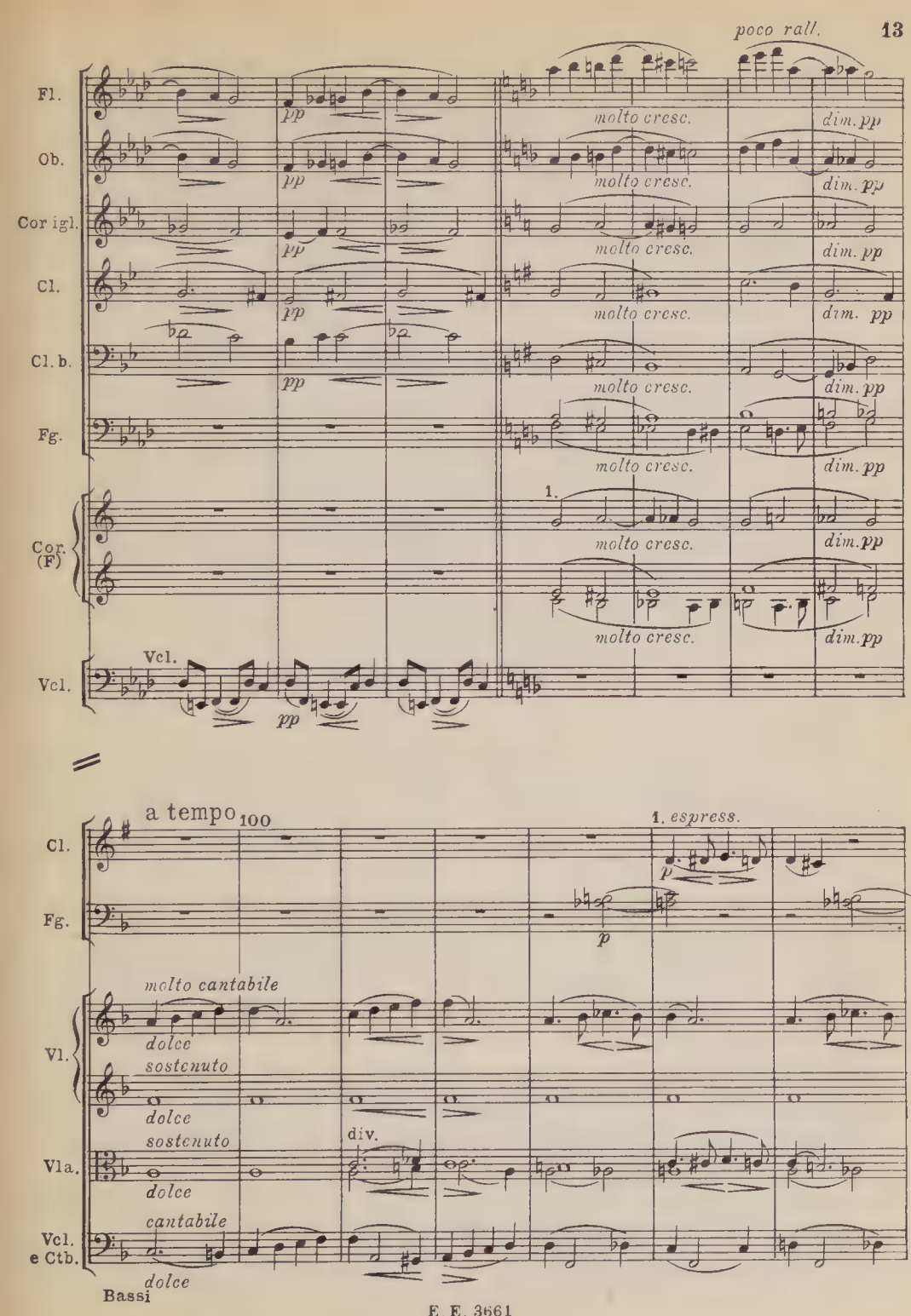
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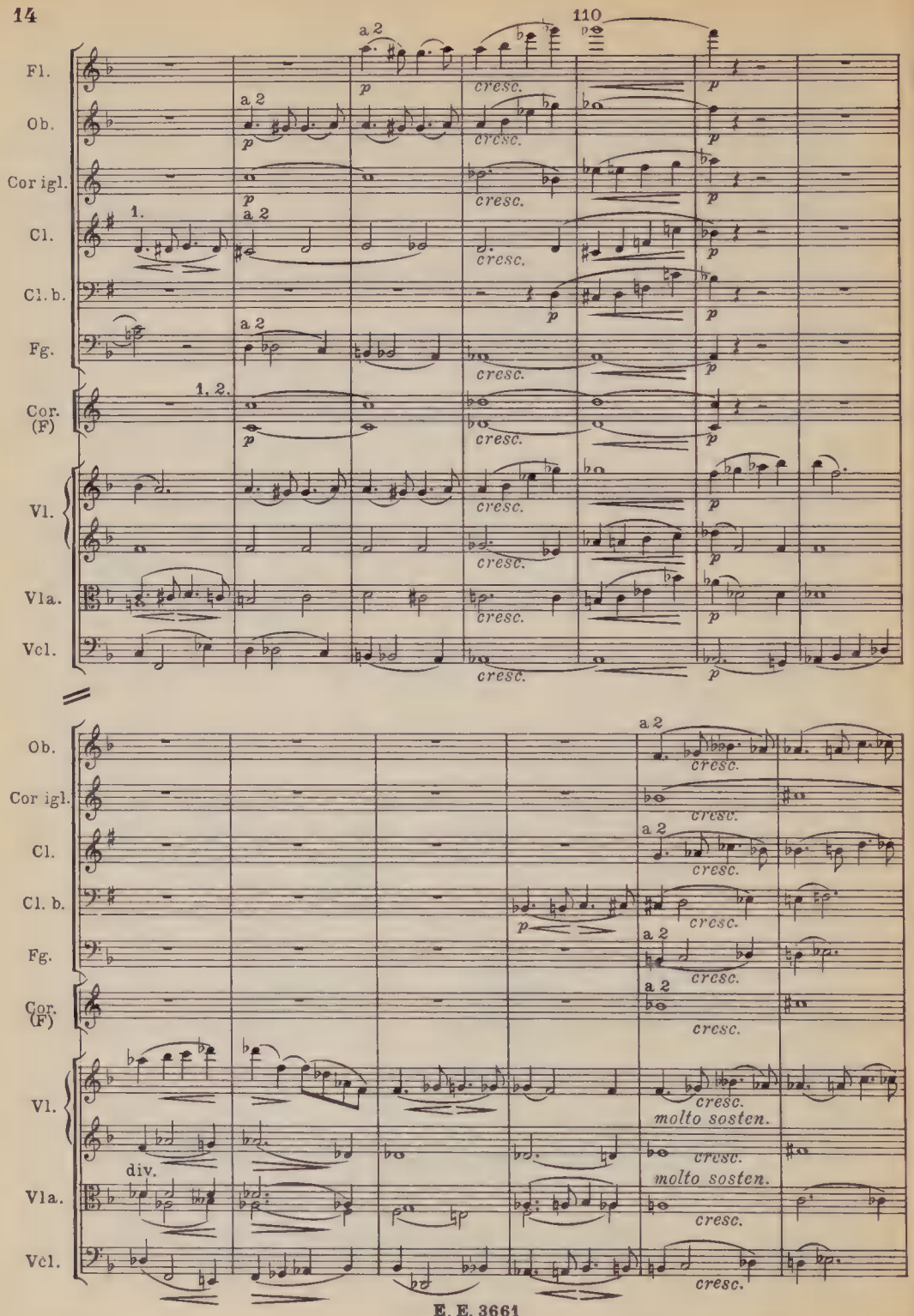
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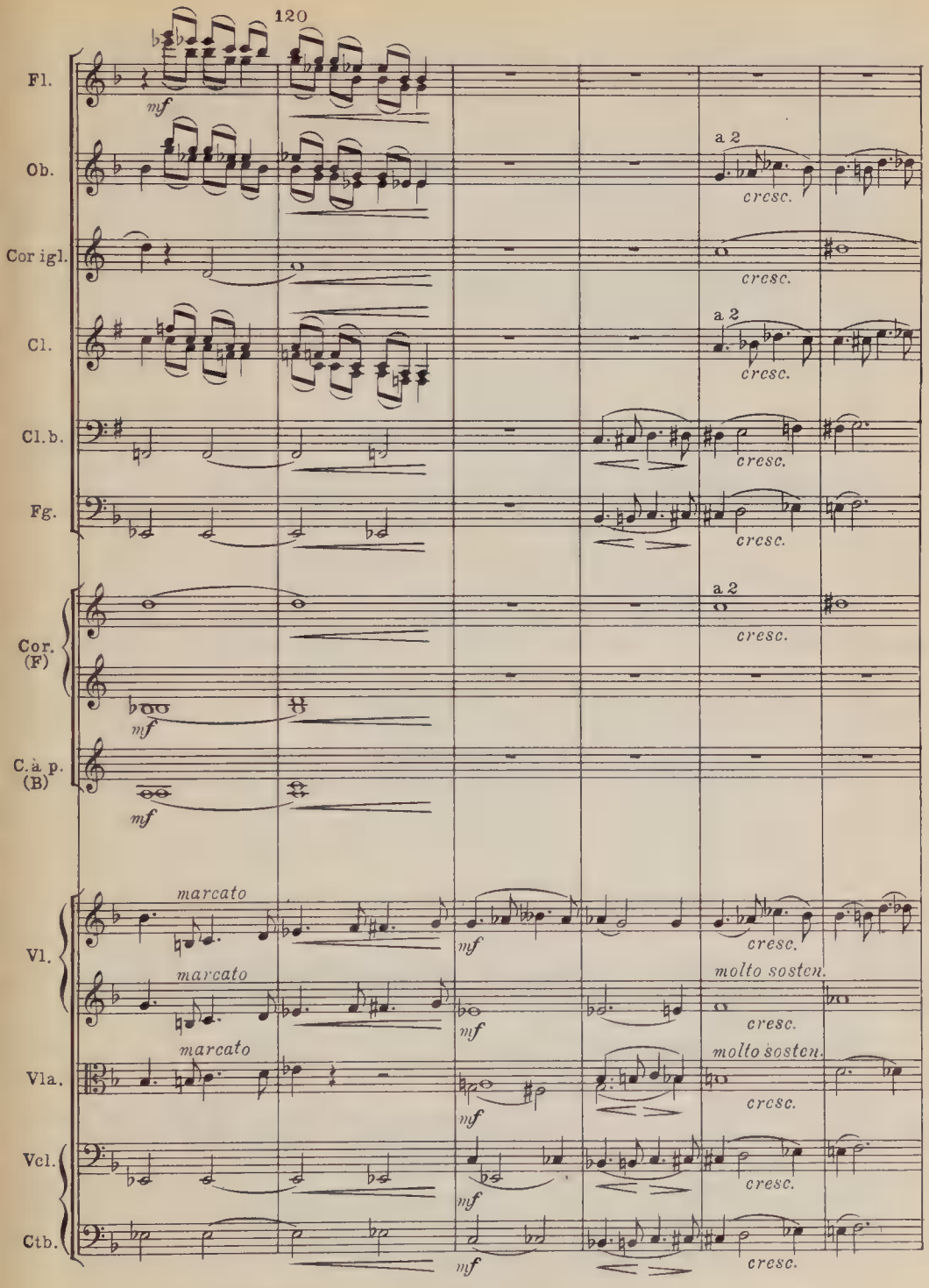
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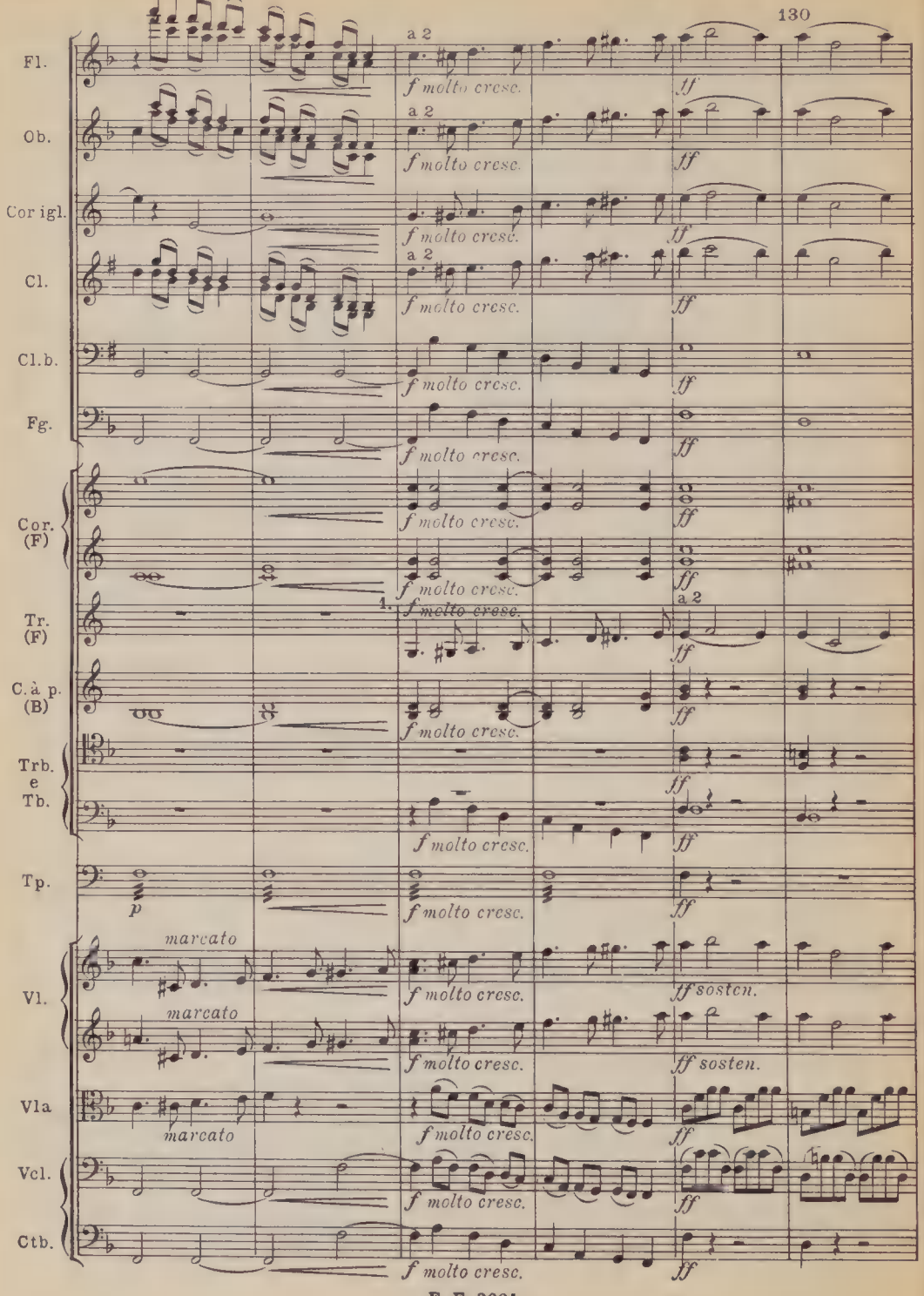
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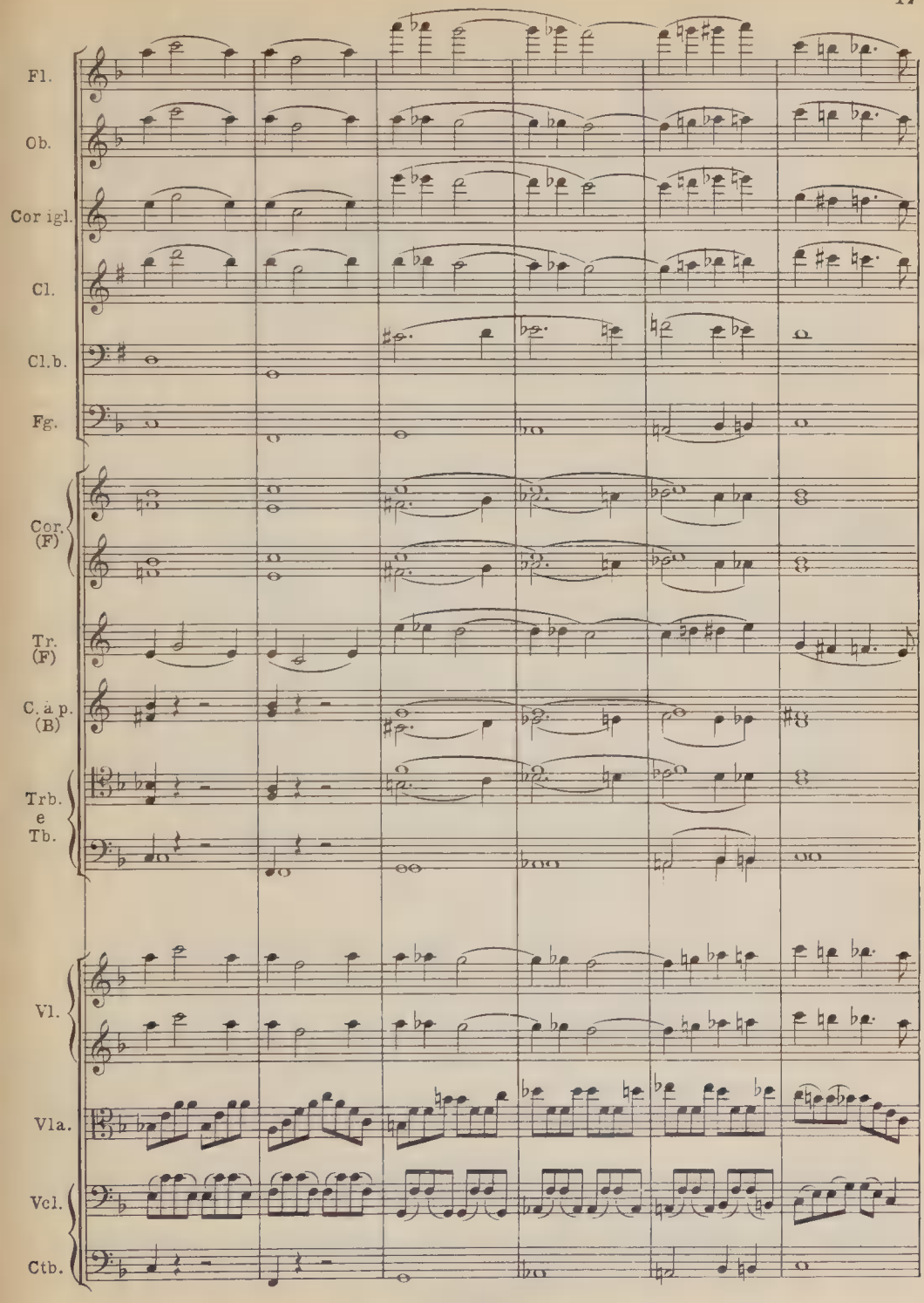
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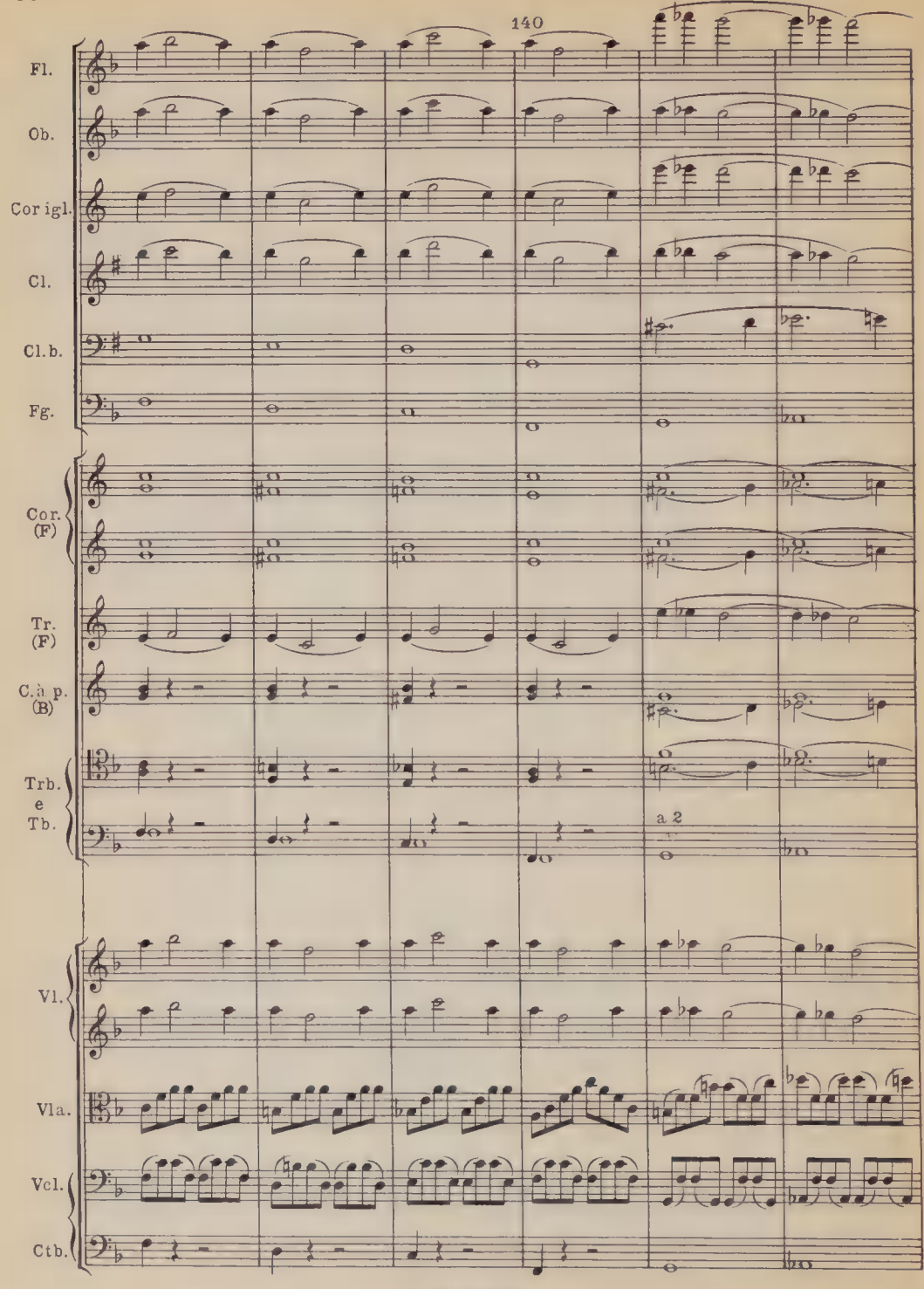
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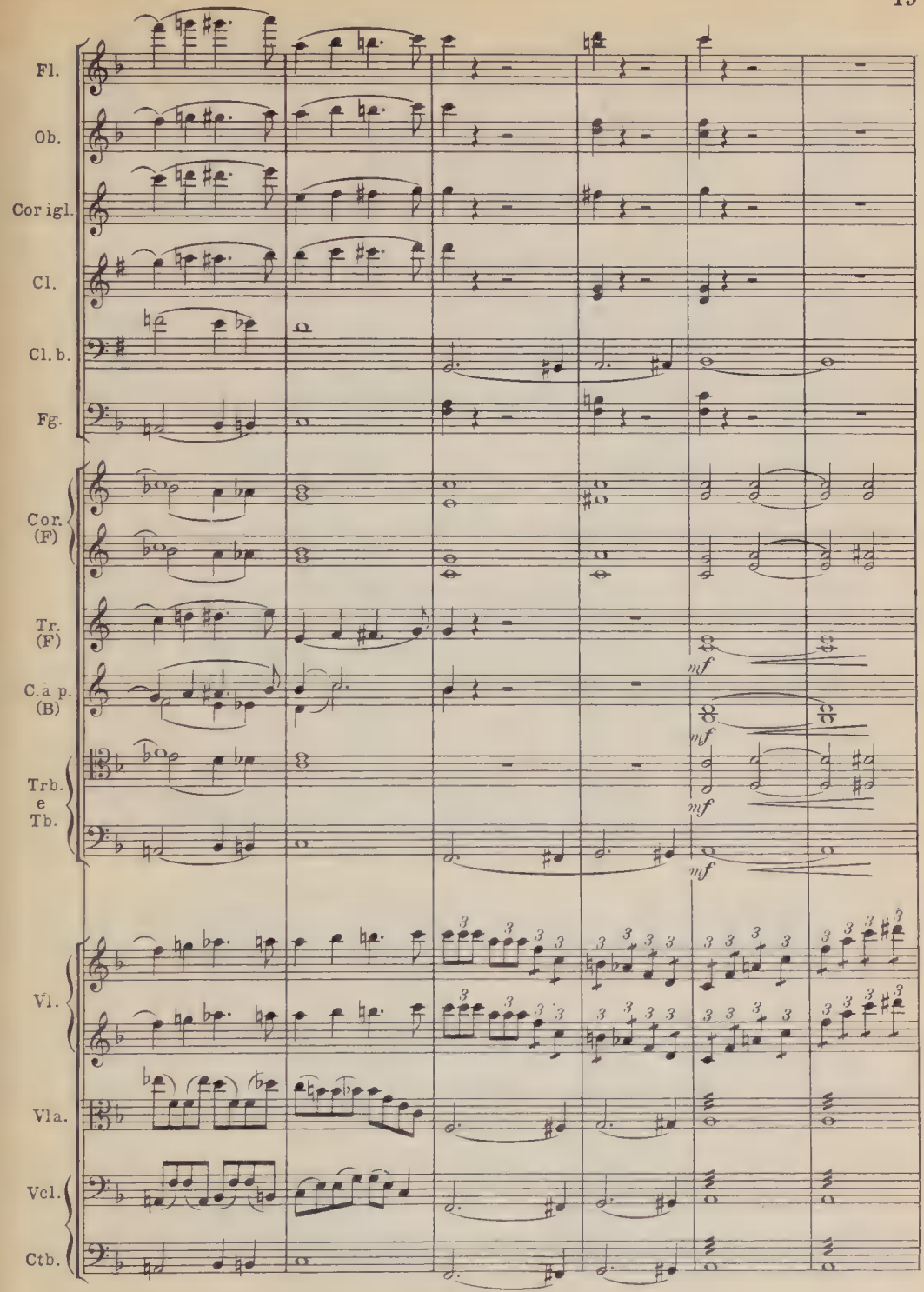
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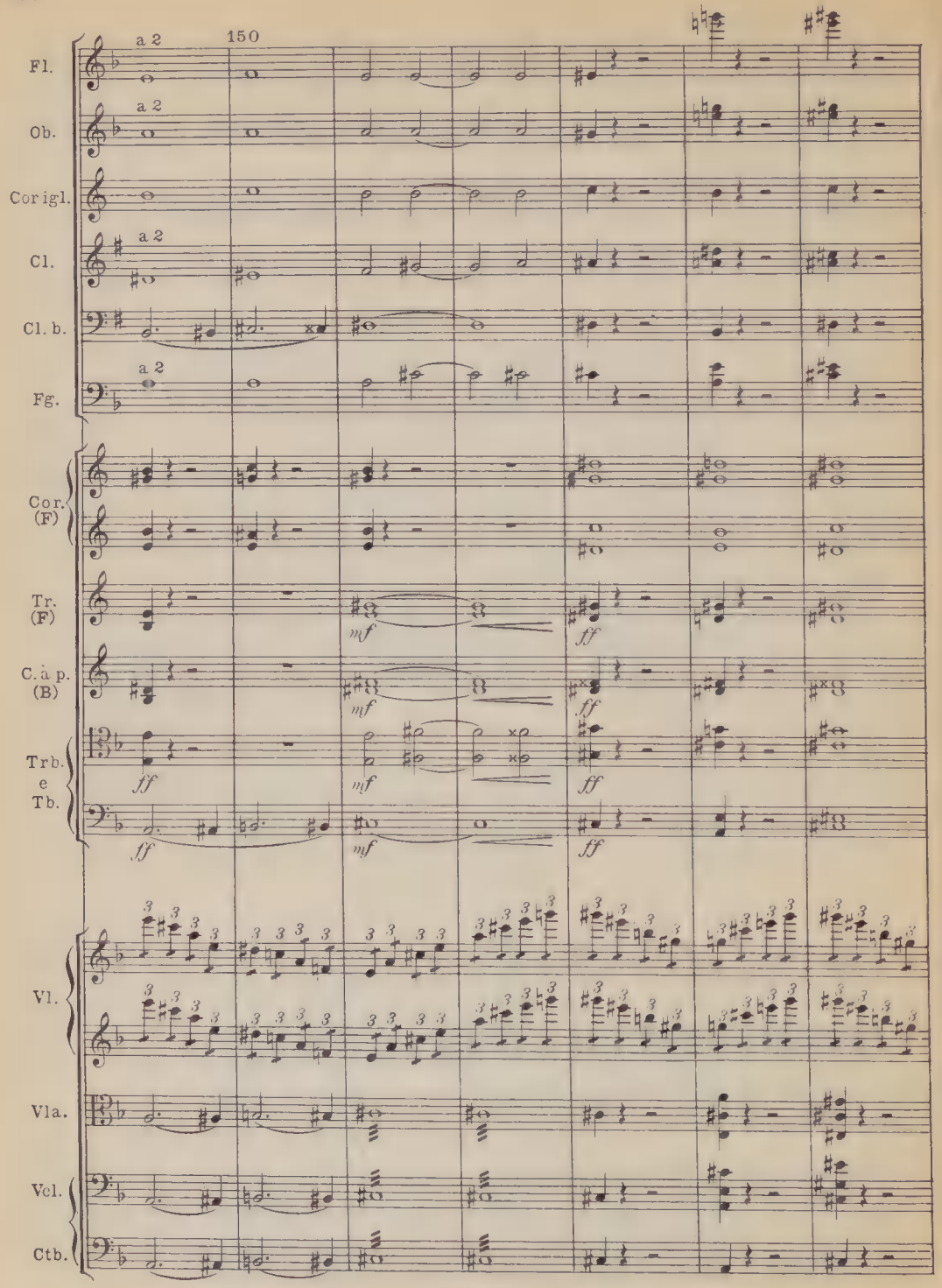
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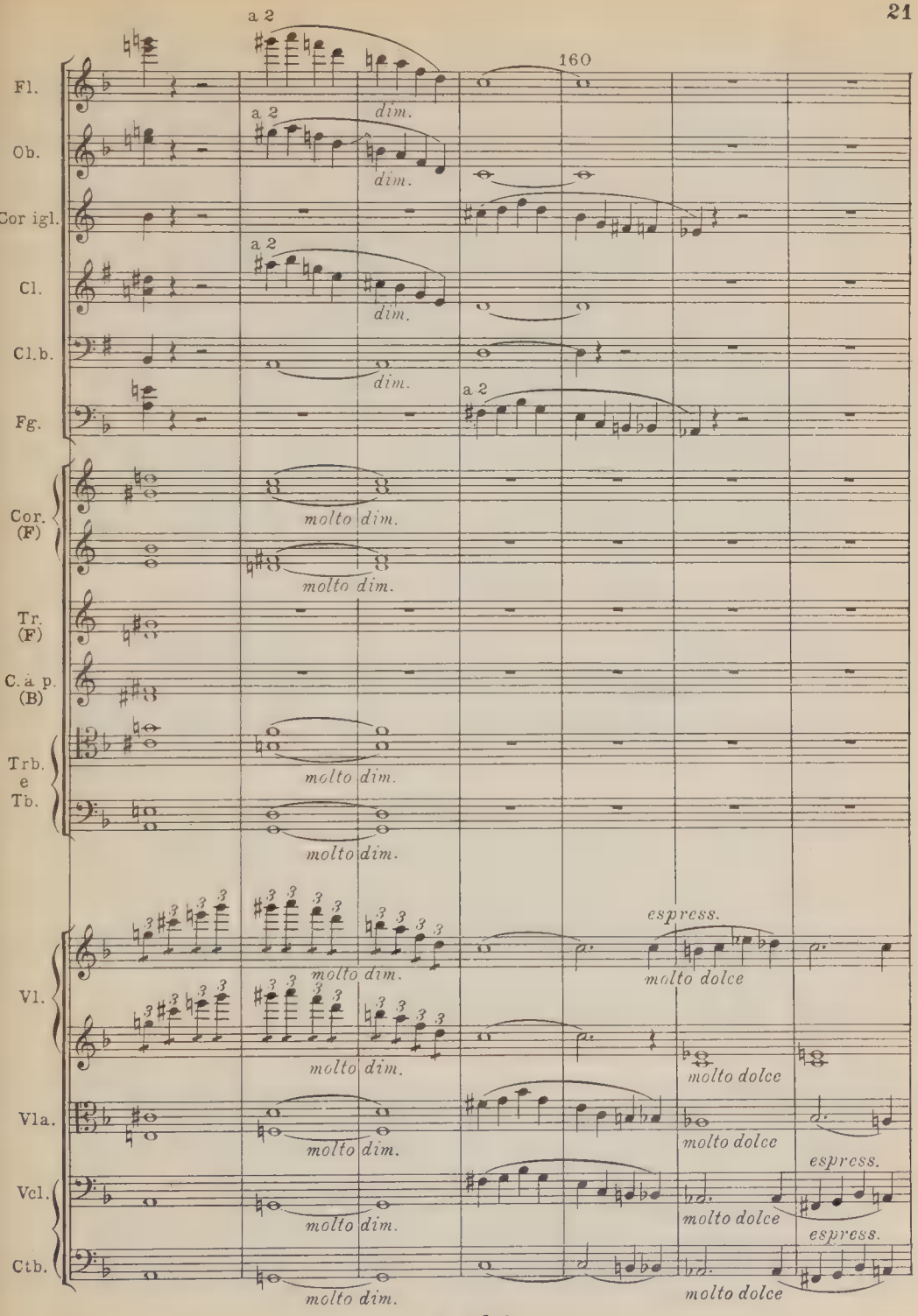
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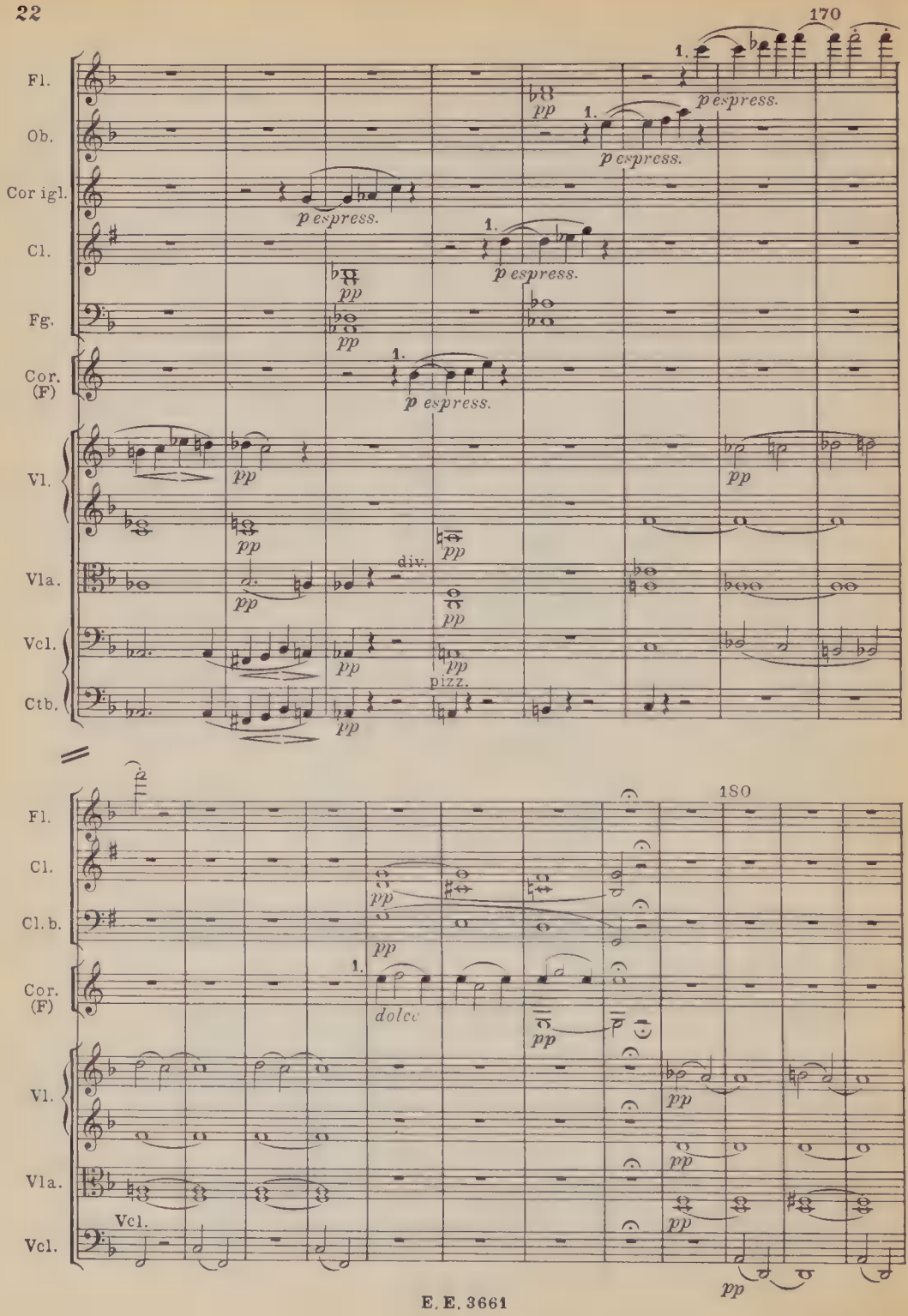
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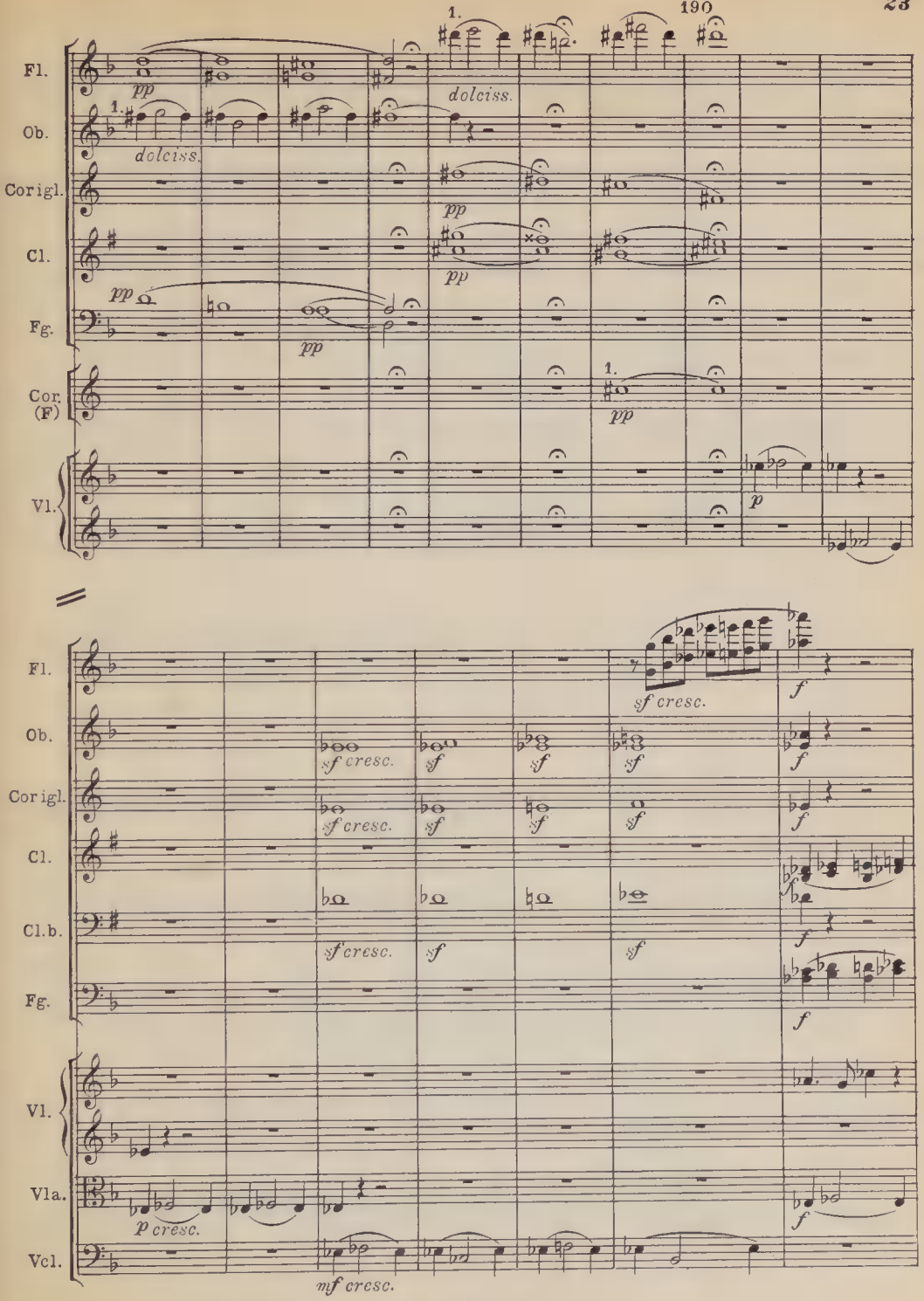
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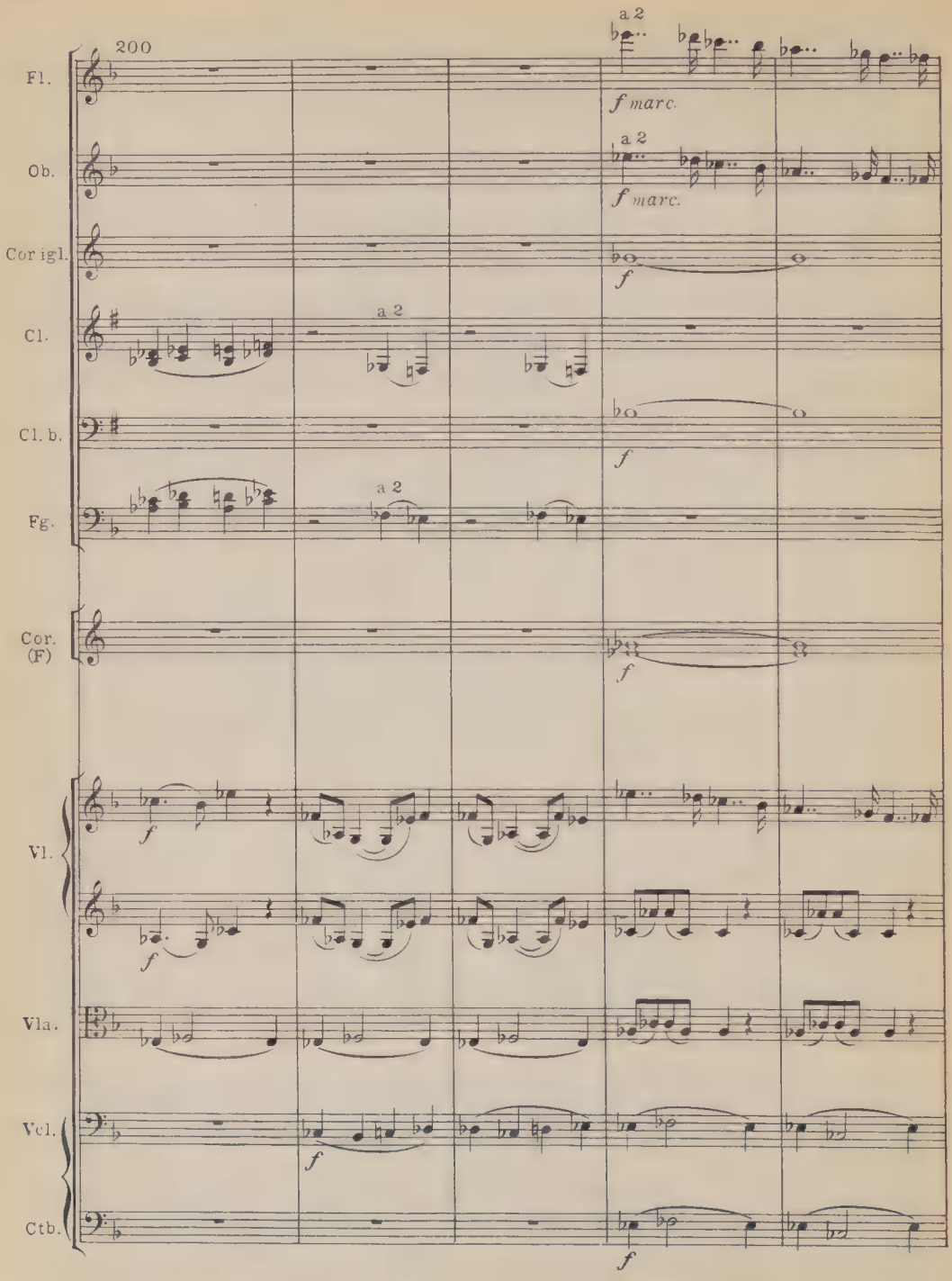
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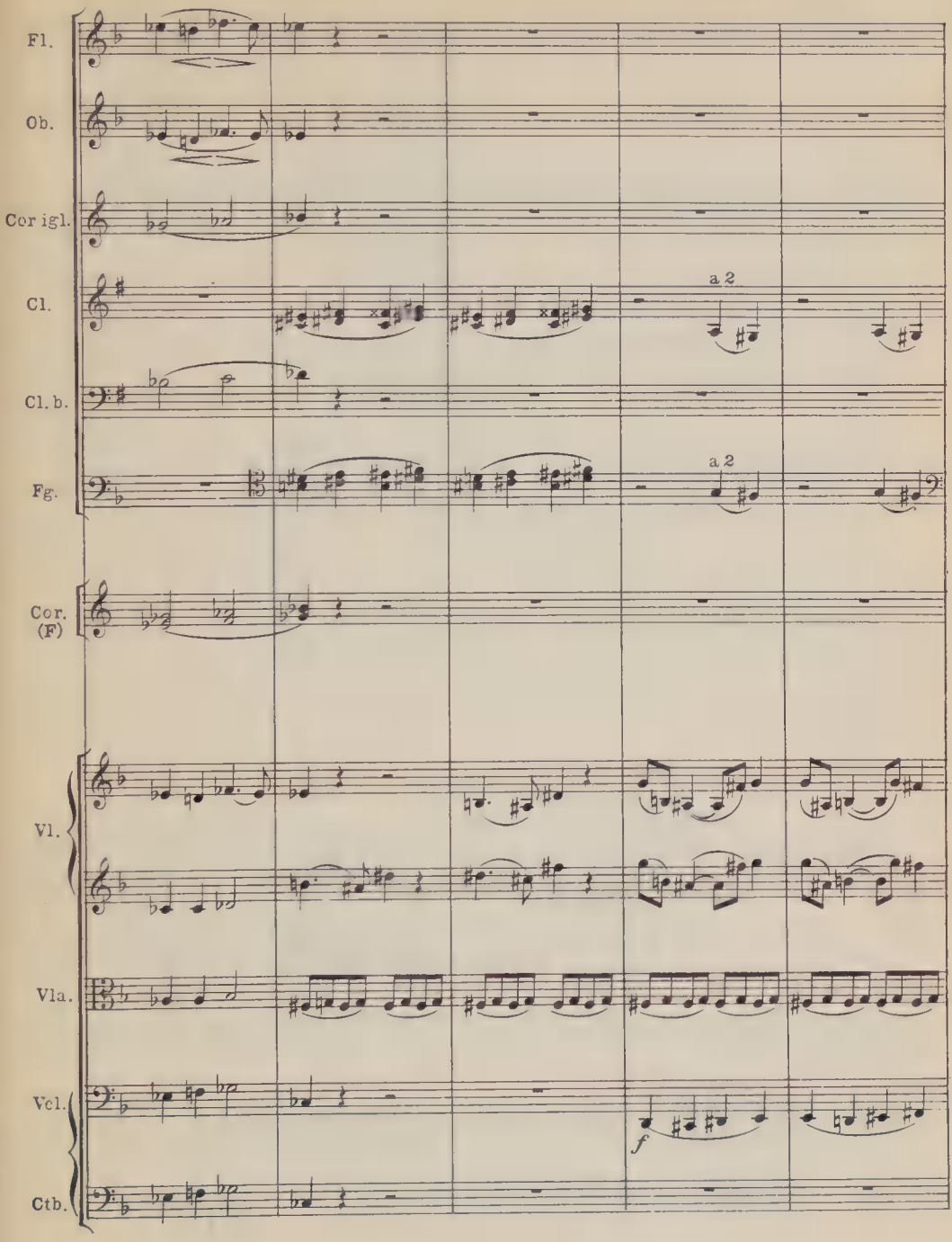
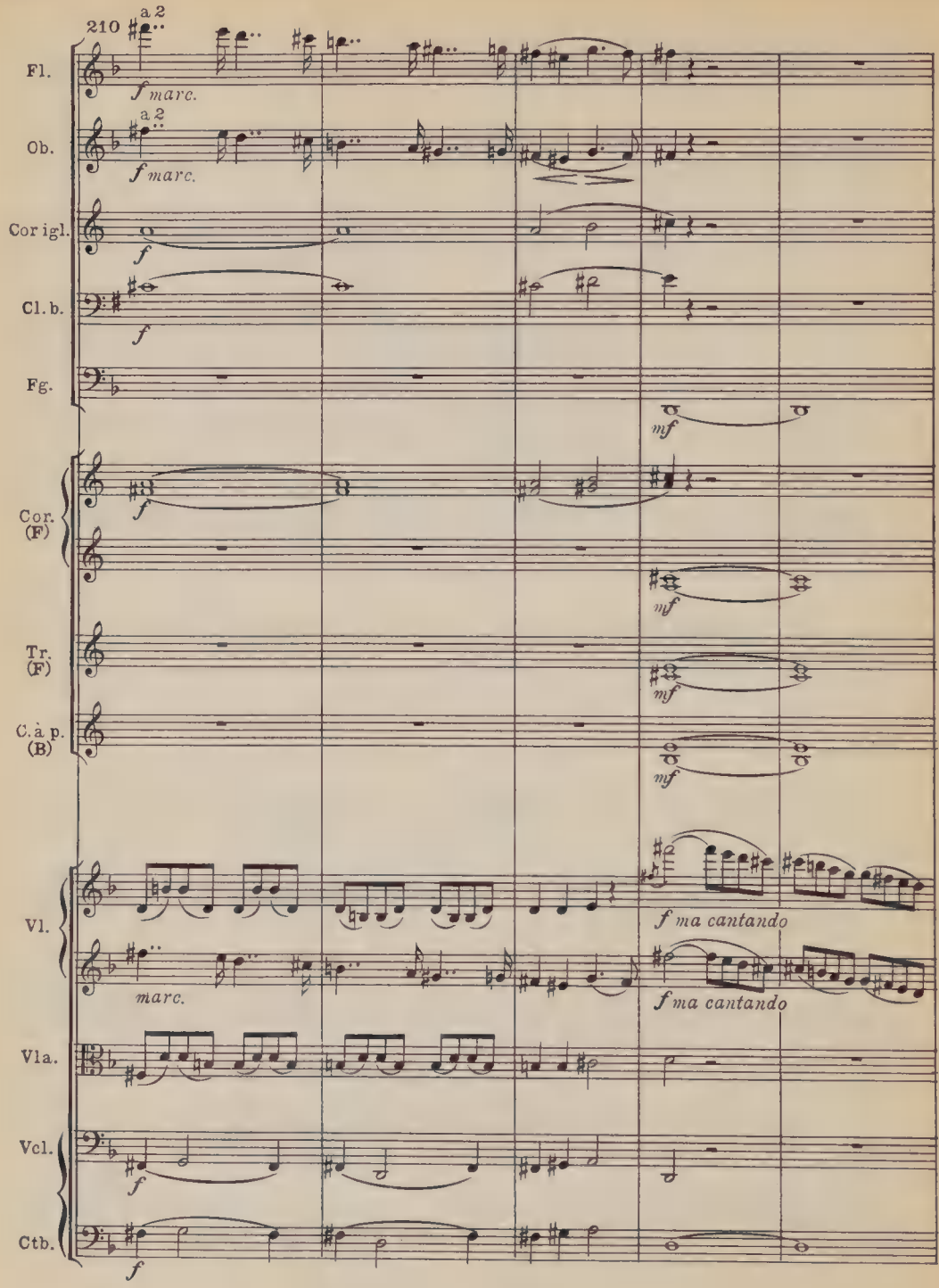
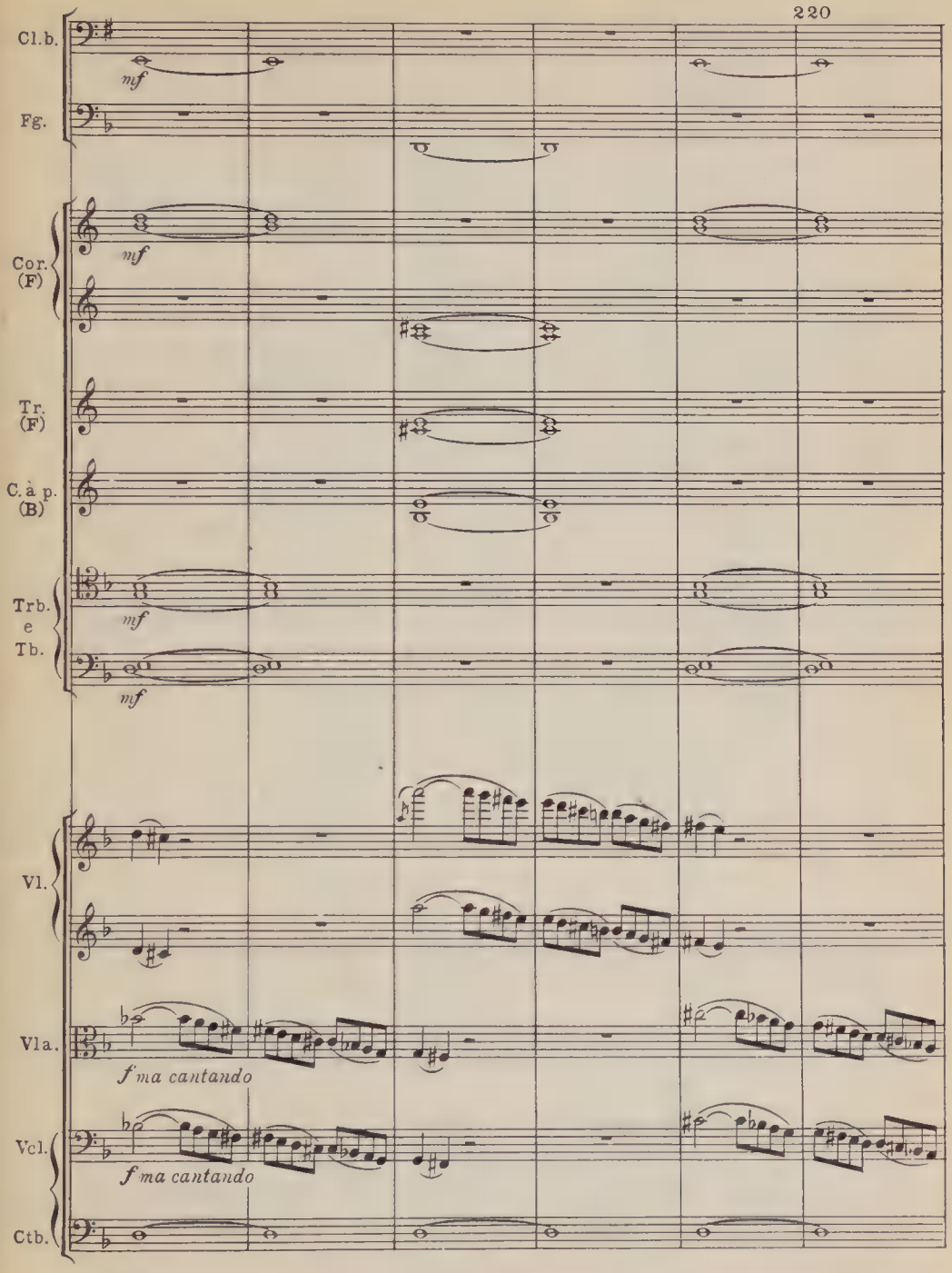
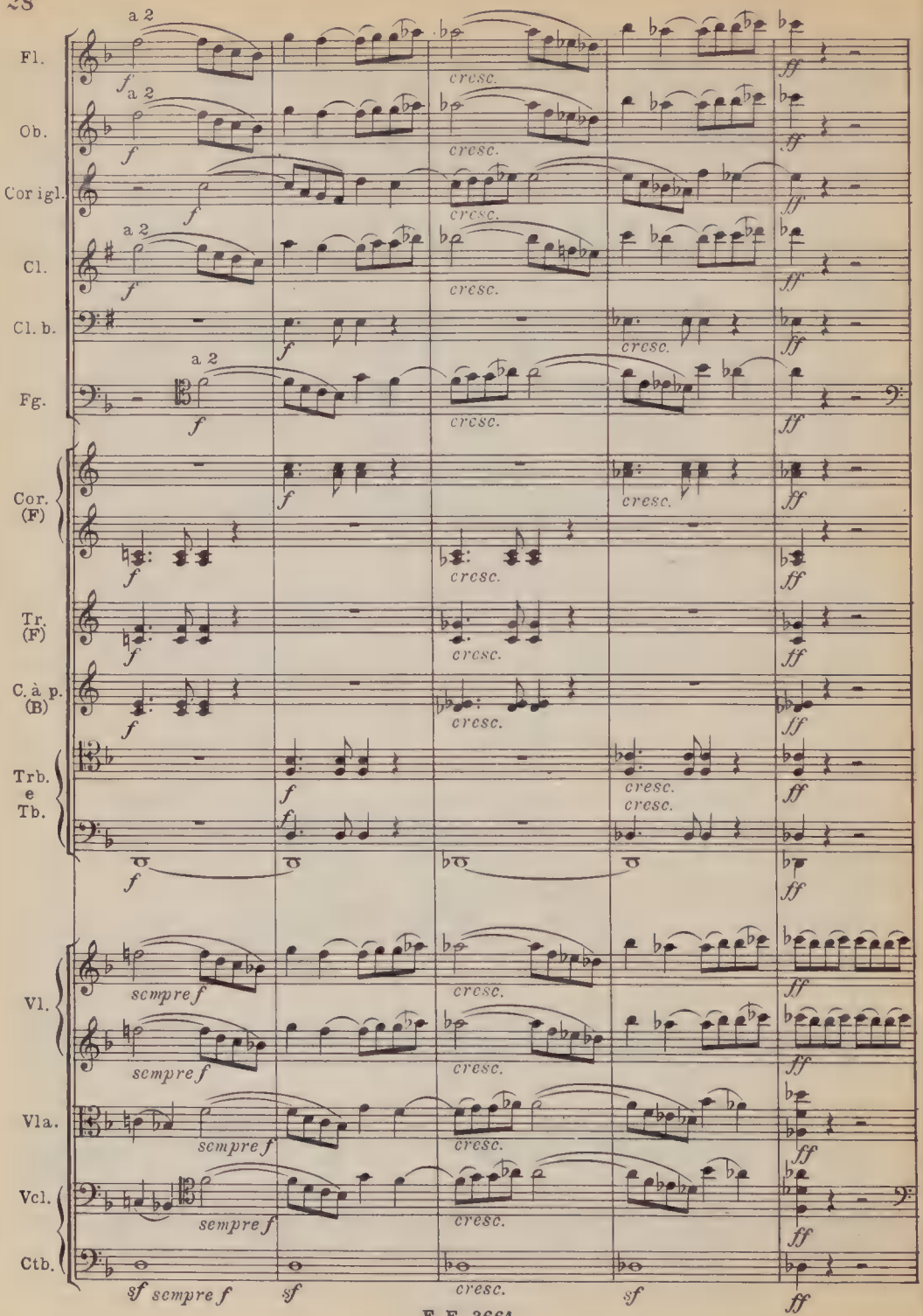
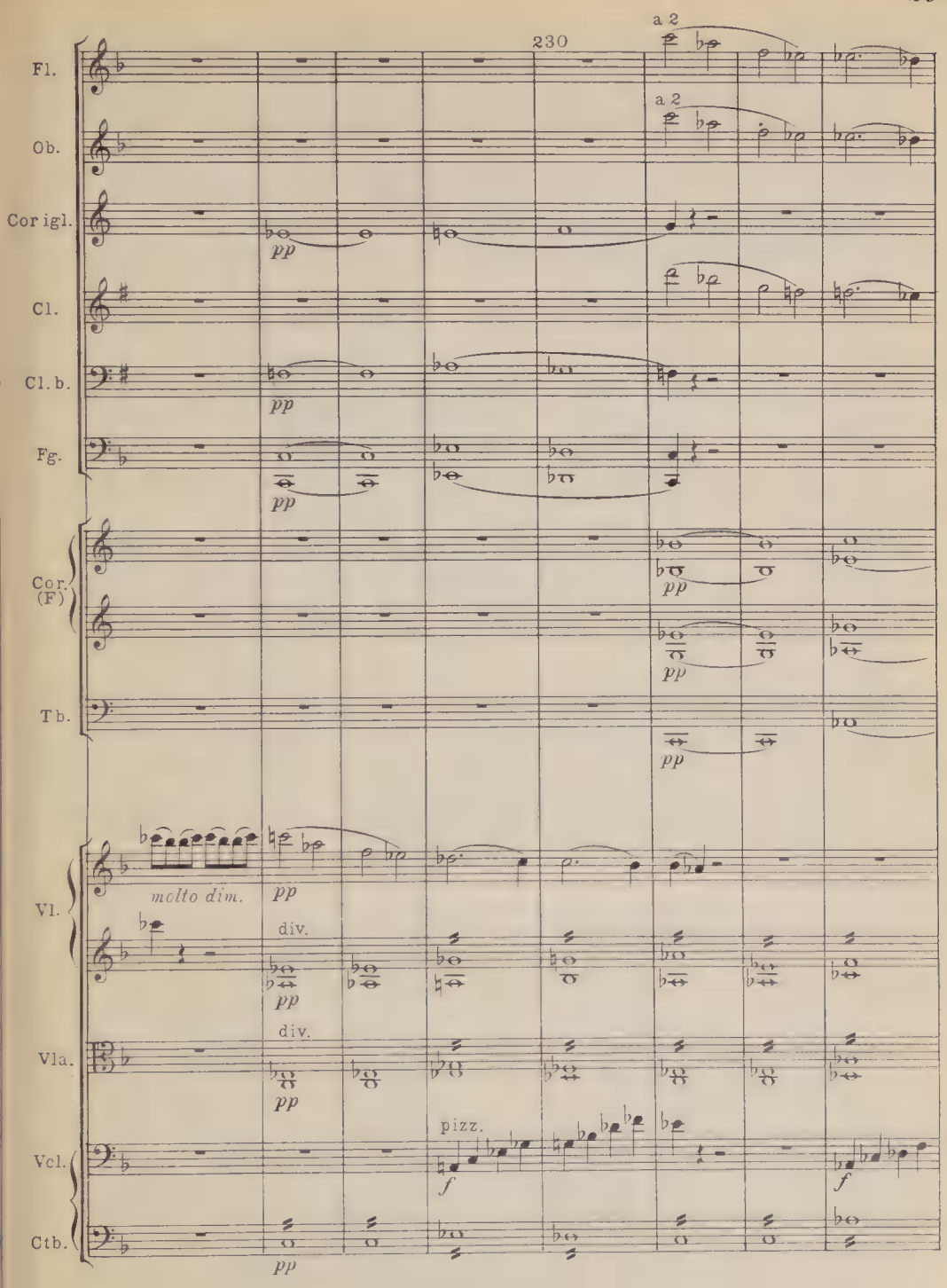
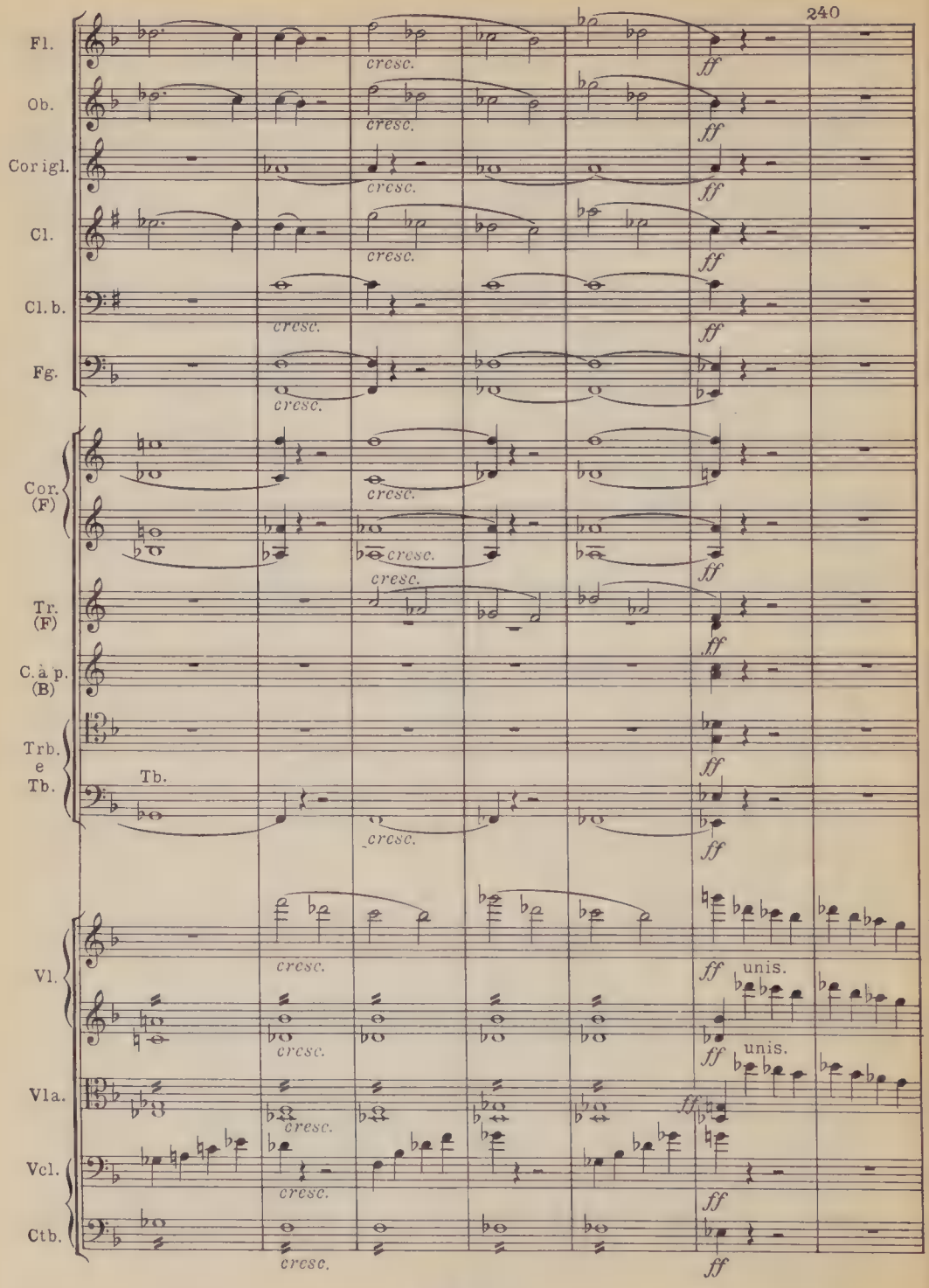

Fl.
Ob.
Cor igl.
Cl.
a 2
Cl. b.
Fg.
a 2
Cor. (F)
Vl.
Vla.
Vcl.
f
Ctb.

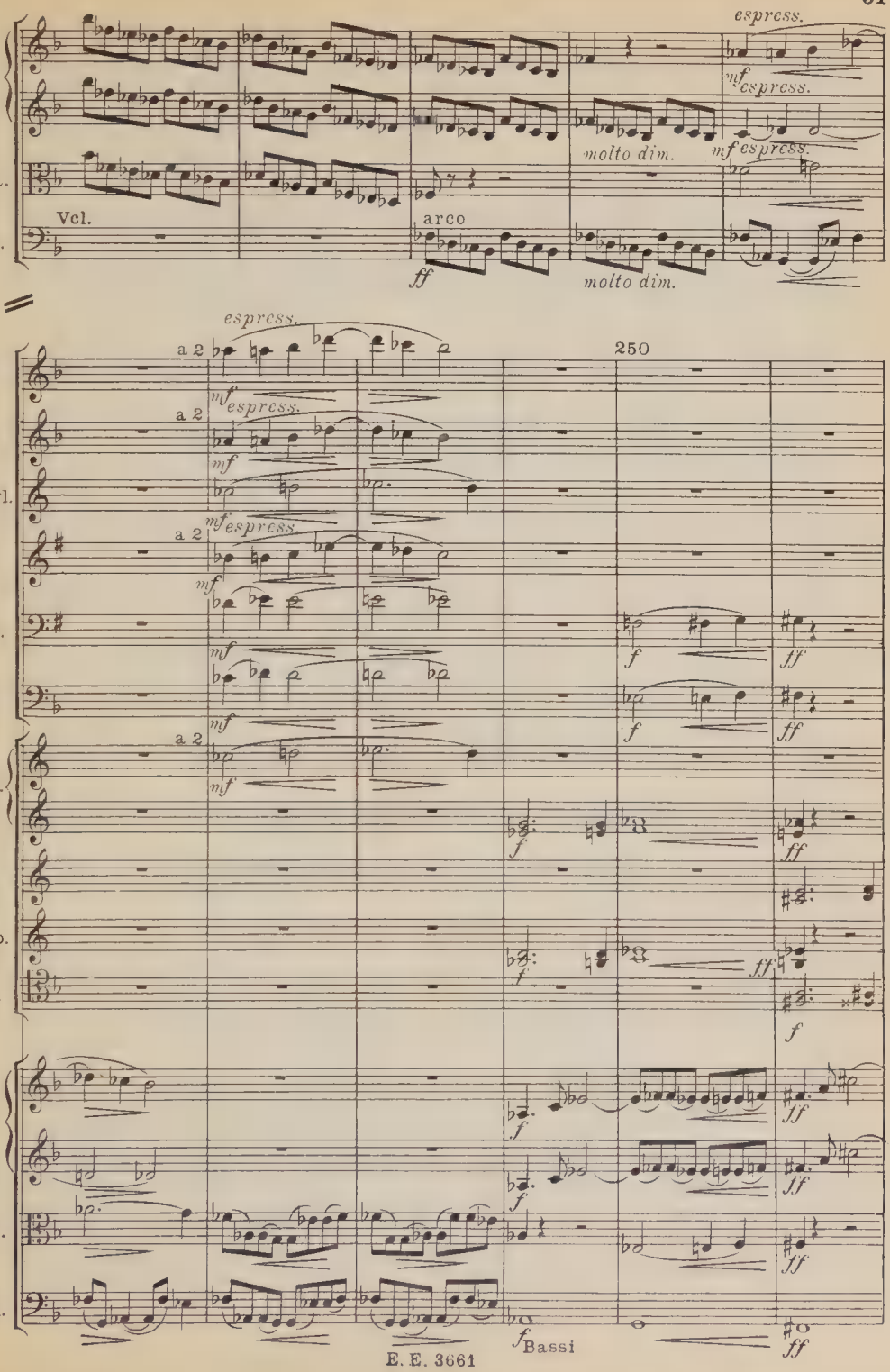

210
a 2
Fl.
f marc.
a 2
Ob.
f marc.
Cor igl.
f
Cl. b.
f
Fg.
mf
Cor. (F)
f
mf
Tr. (F)
mf
C. à p. (B)
mf
Vl.
f ma cantando
marc.
f ma cantando
Vla.
Vcl.
f
Ctb.
f

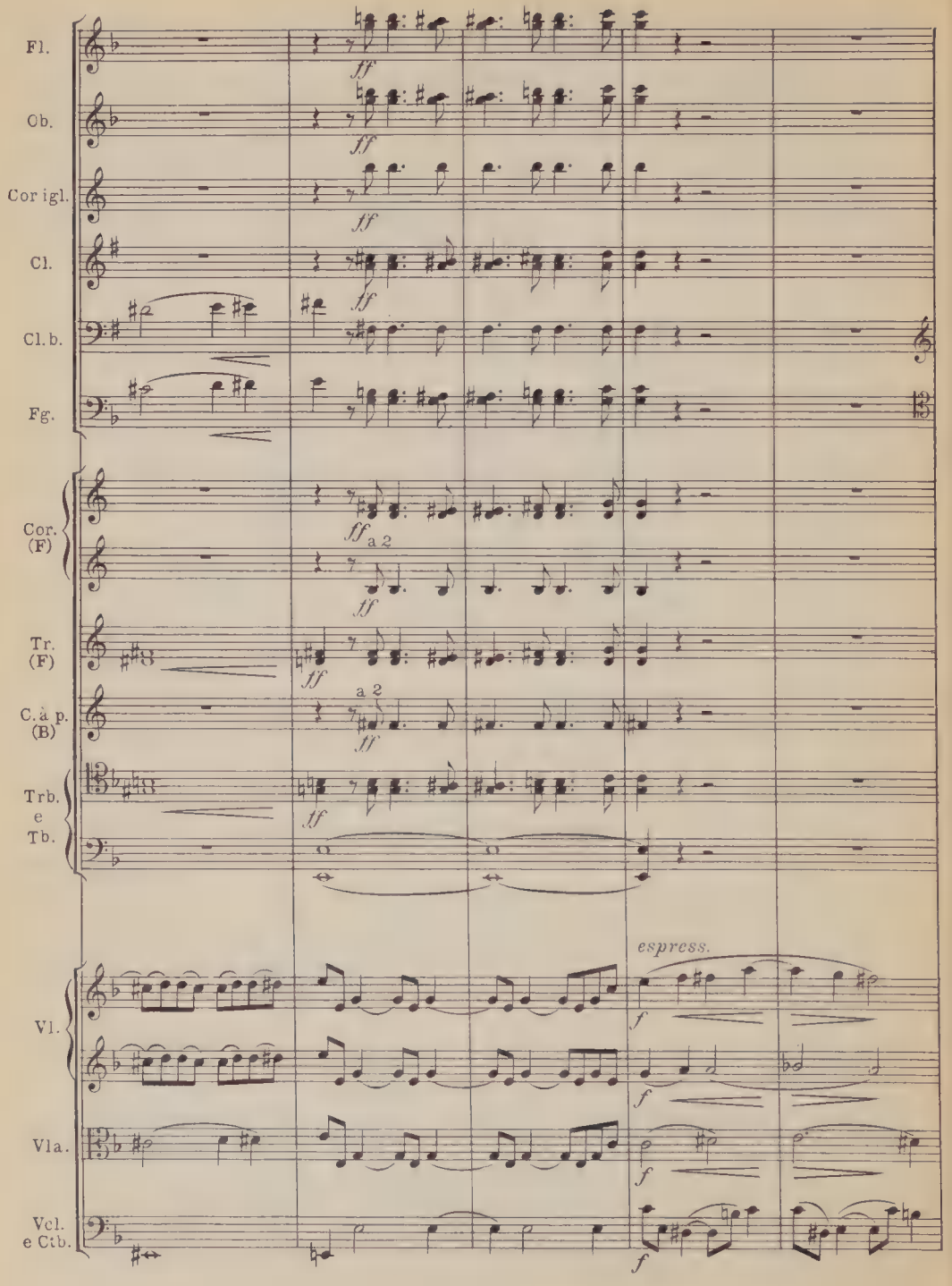

220
Cl.b.
mf
Fg.
Cor. (F)
mf
Tr. (F)
C. à p. (B)
Trb. e Tb.
mf
mf
Vl.
Vla.
f ma cantando
Vcl.
f ma cantando
Ctb.

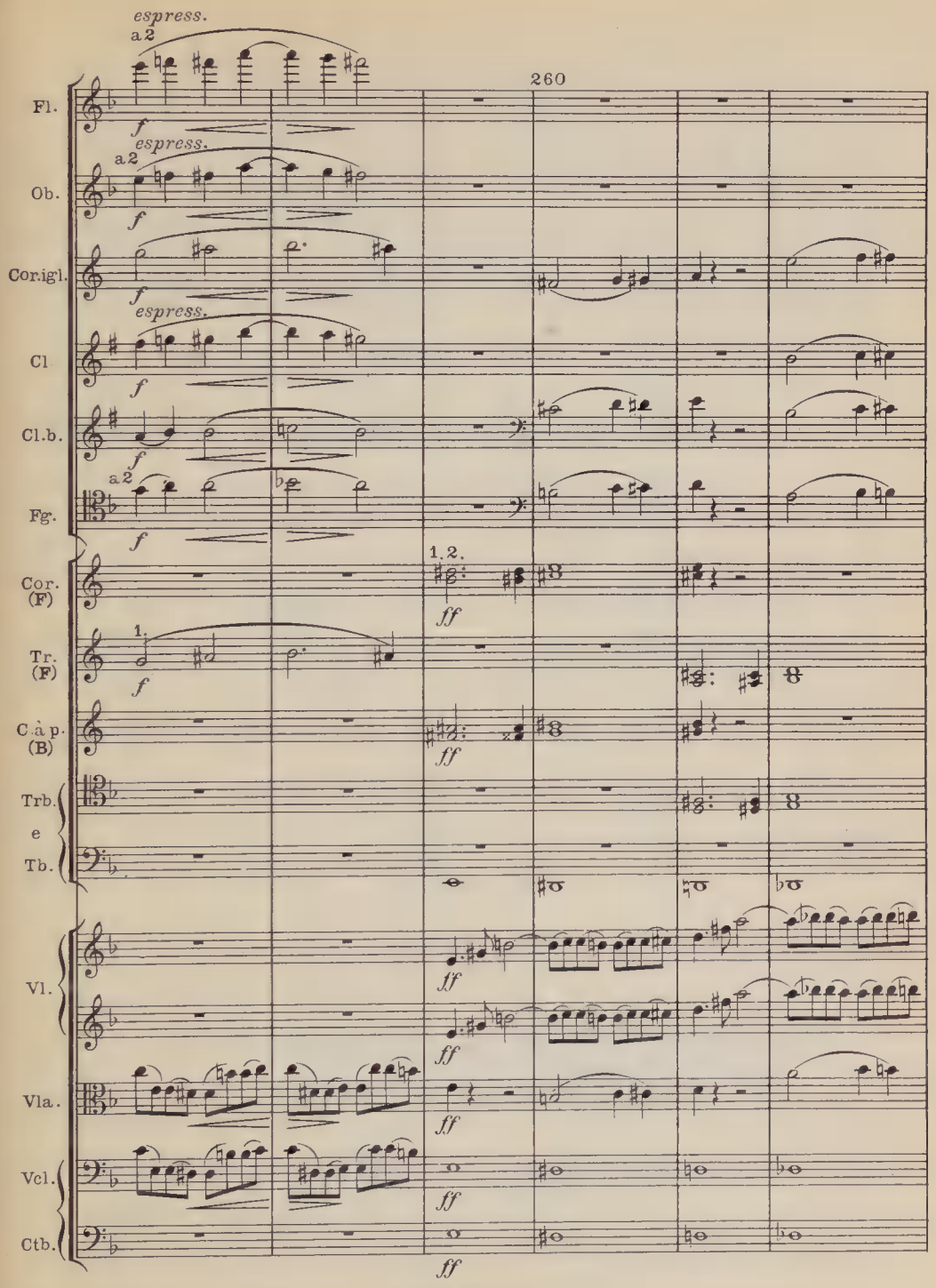

Fl.
Ob.
Cor ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (B)
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
a 2
f
cresc.
ff
sempre f
sf sempre f
sf

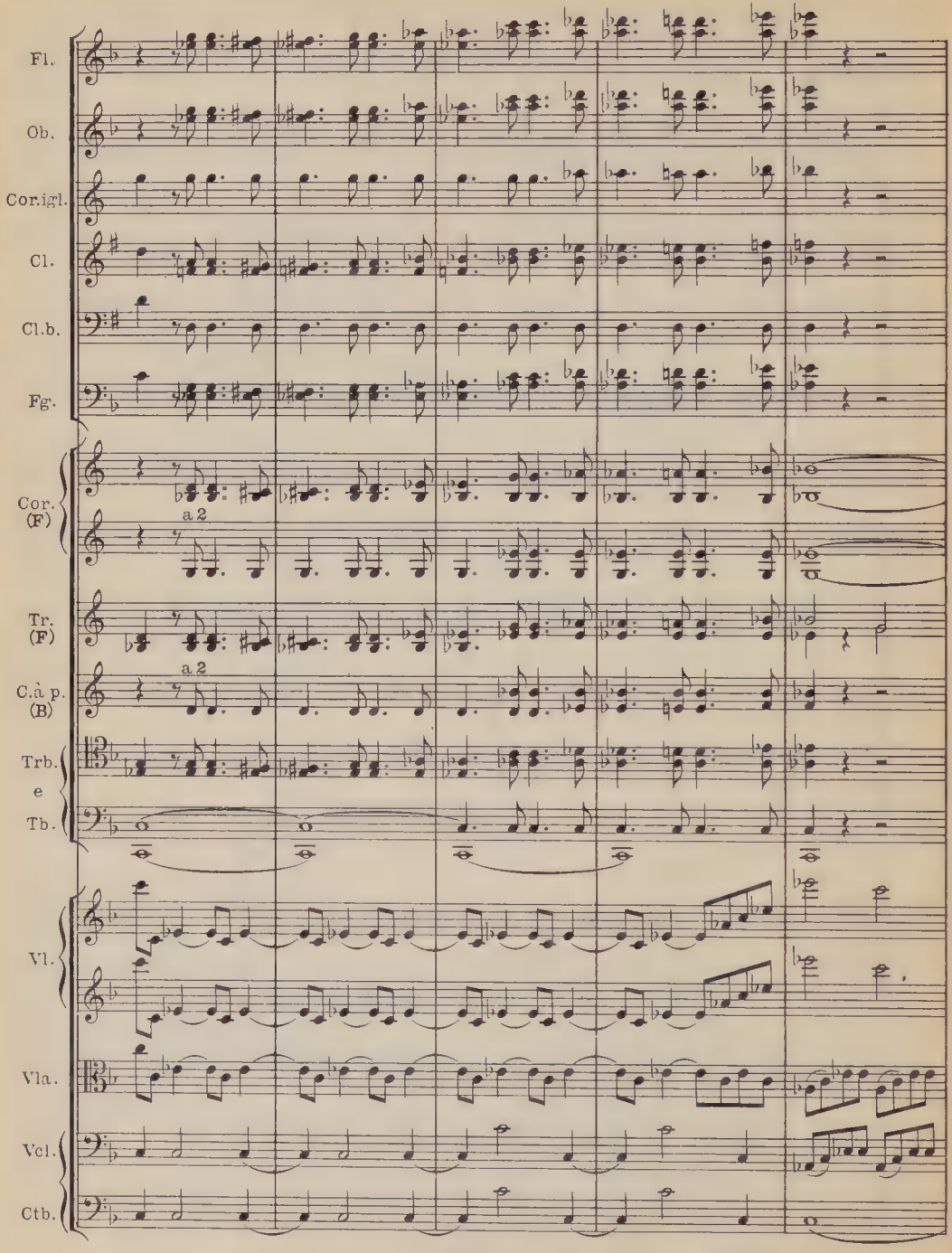

230
a 2
a 2
Fl.
Ob.
Cor ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tb.
Vl.
Vla.
Vcl.
Ctb.
pp
molto dim.
div.
pizz.
f

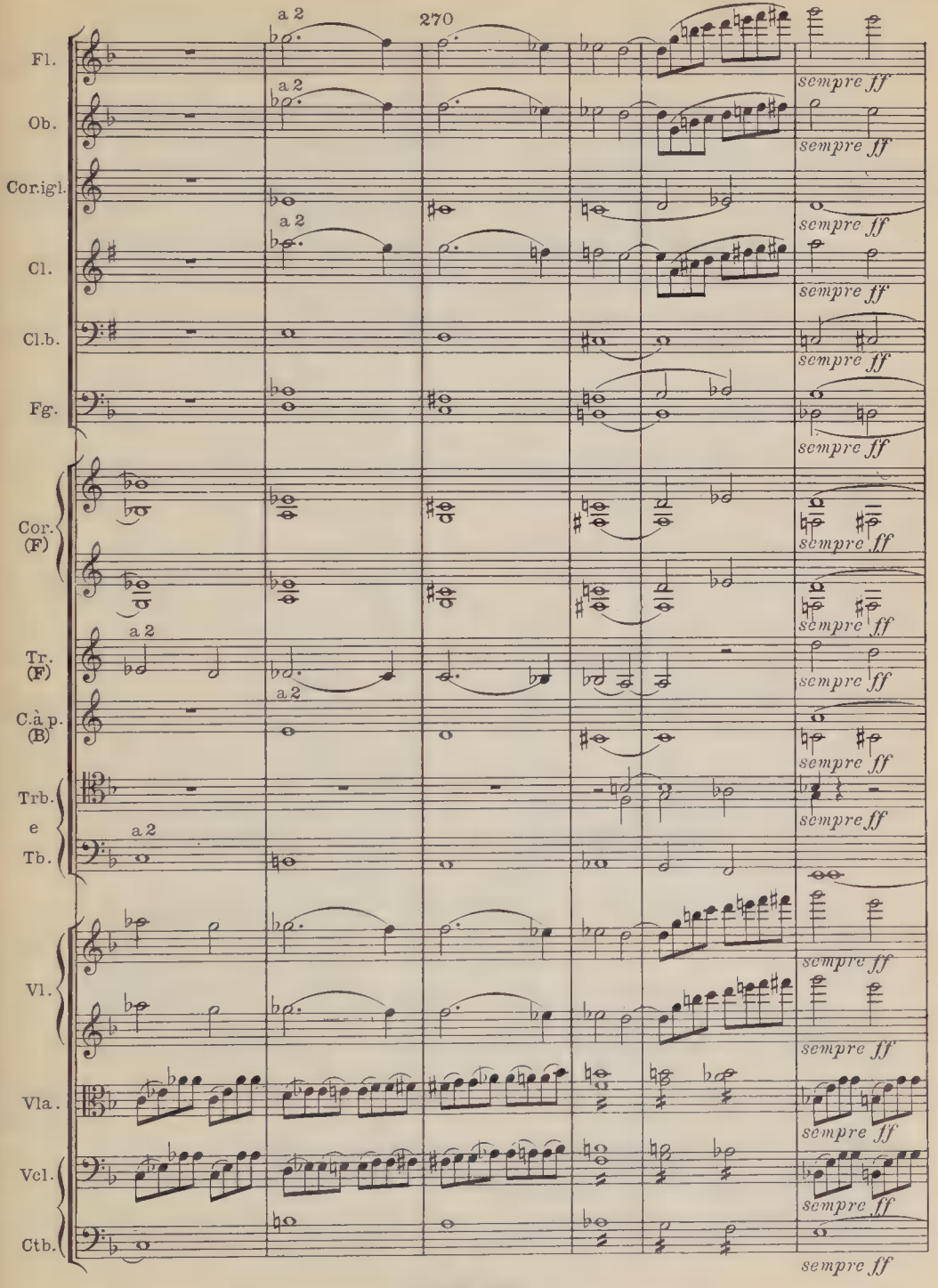

240
Fl.
Ob.
Cor igl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (B)
Trb. e Tb.
Tb.
Vl.
Vla.
Vcl.
Ctb.
cresc.
ff
unis.

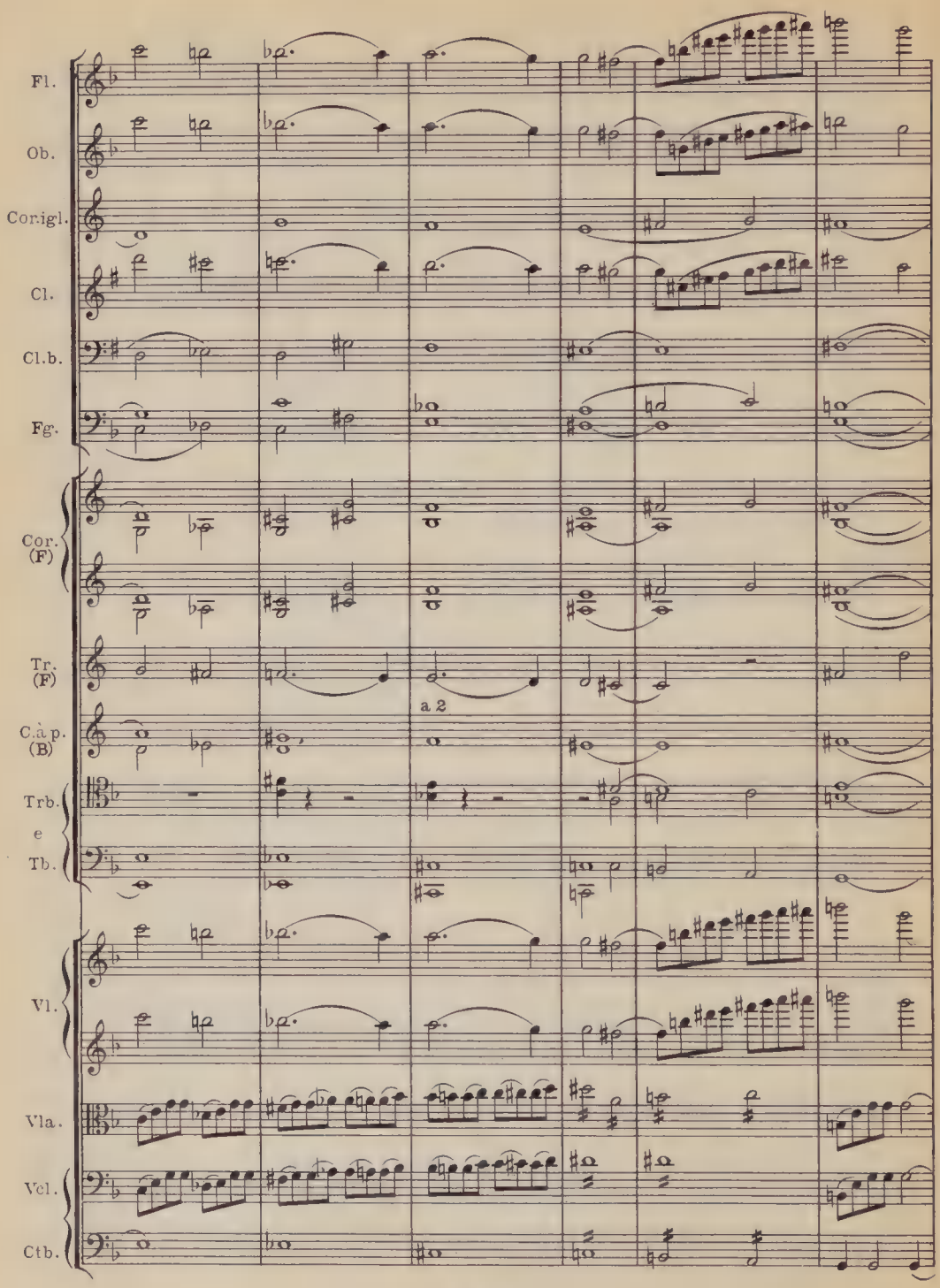

espress.
Vl.
mf espress.
molto dim.
mf espress.
Vla.
Vcl.
arco
ff
molto dim.
espress.
a 2
250
Fl.
mf espress.
Ob.
a 2
mf
Cor igl.
mf espress.
Cl.
a 2
mf
Cl.b.
f
ff
Fg.
f
ff
a 2
mf
Cor. (F)
f
ff
Tr. (F)
C. à p. (B)
f
ff
Trb.
f
Vl.
f
ff
f
ff
Vla.
ff
Vcl.
f Bassi
ff

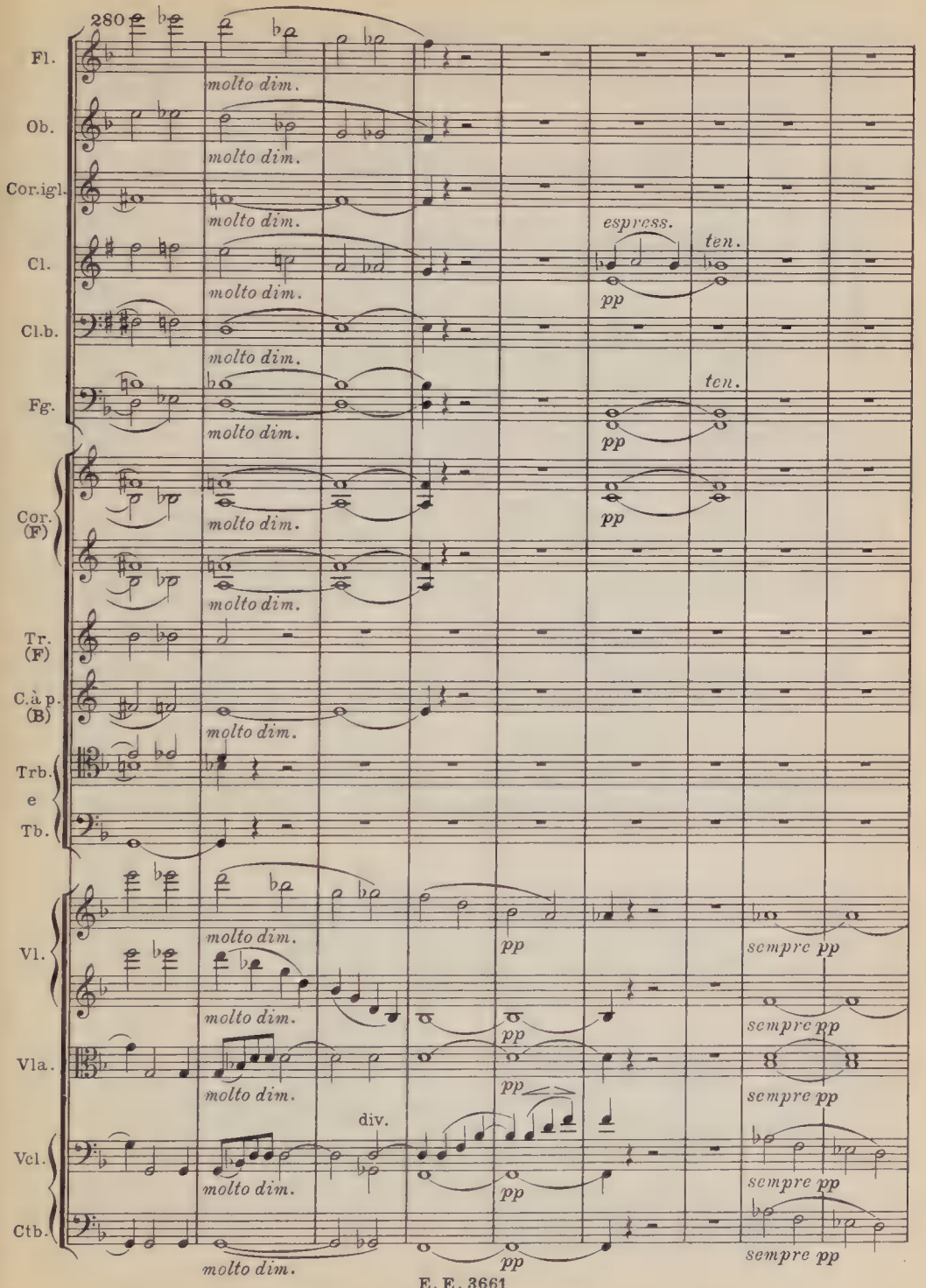

Fl.
Ob.
Cor igl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (B)
Trb. e Tb.
Vl.
Vla.
Vcl. e Ctb.
ff
a 2
espress.
f

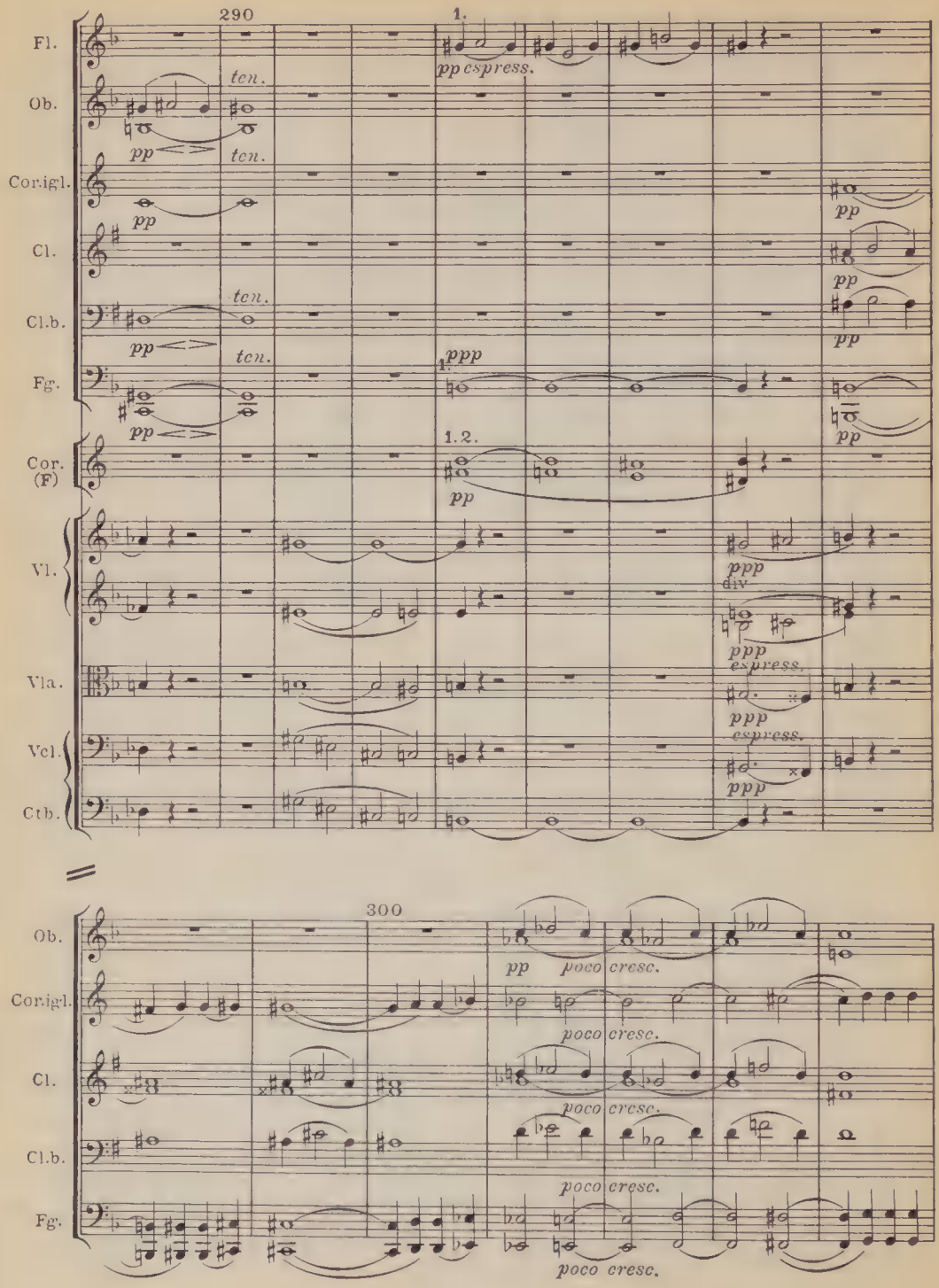

espress.
a2
260
Fl.
f
espress.
a2
Ob.
f
Cor.igl.
f
espress.
Cl
f
Cl.b.
f
a2
Fg.
f
1.2.
Cor.
(F)
ff
1.
Tr.
(F)
f
C.à p.
(B)
ff
Trb.
e
Tb.
Vl.
ff
ff
Vla.
ff
Vcl.
ff
Ctb.
ff

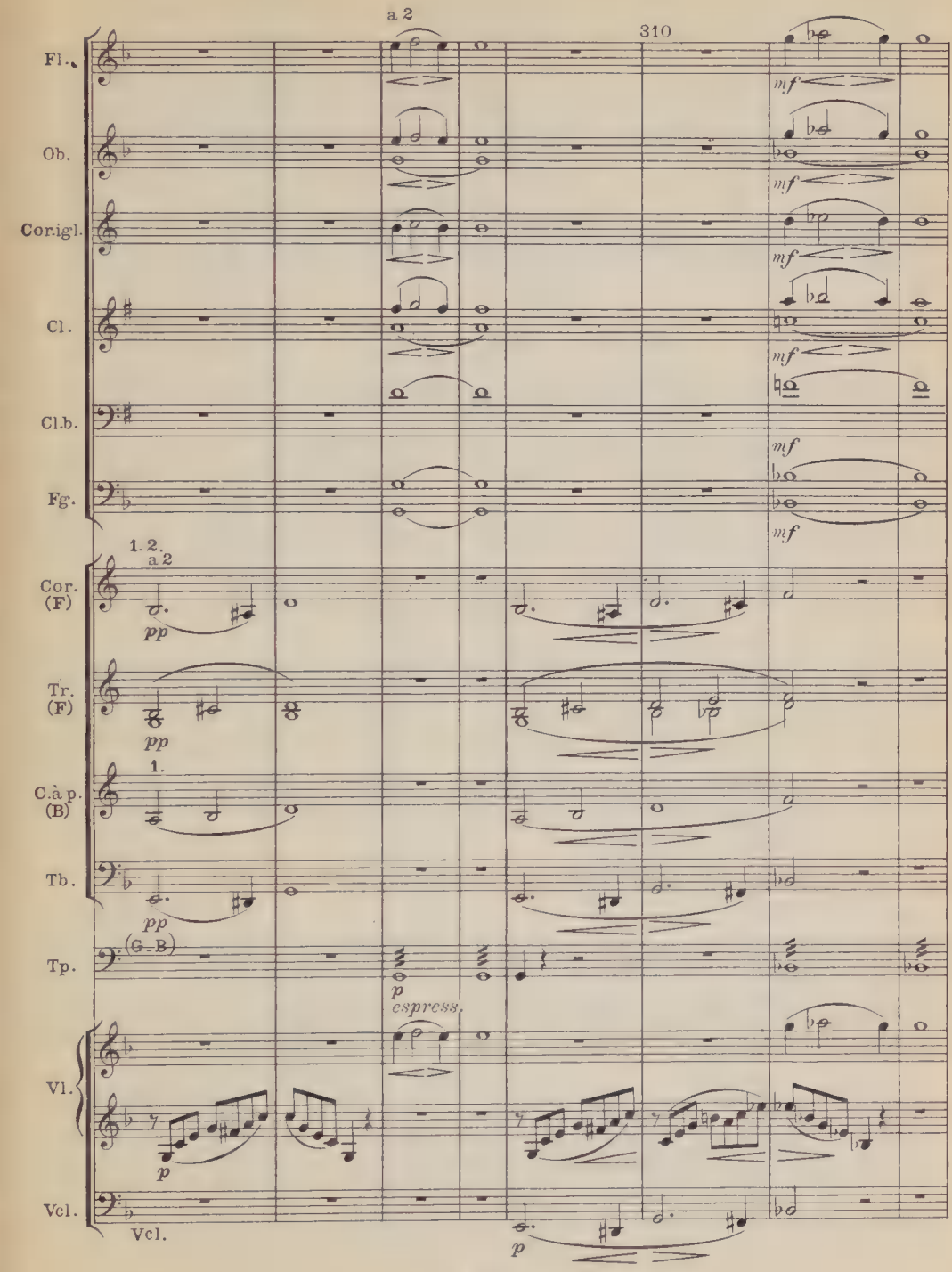

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
a 2
Tr. (F)
C.à p. (B)
a 2
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.

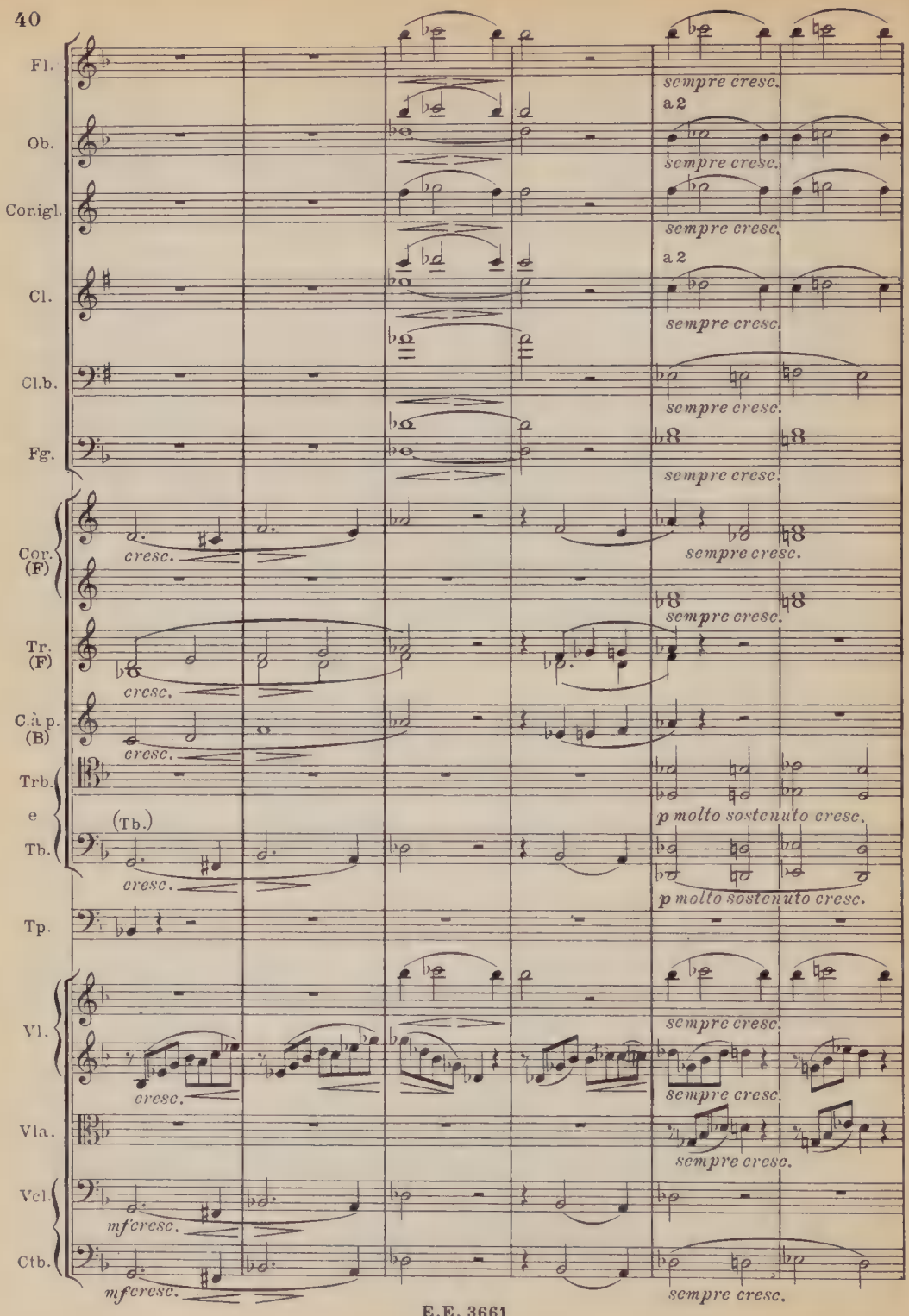

270
Fl.
Ob.
Cor.ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
a 2
sempre ff

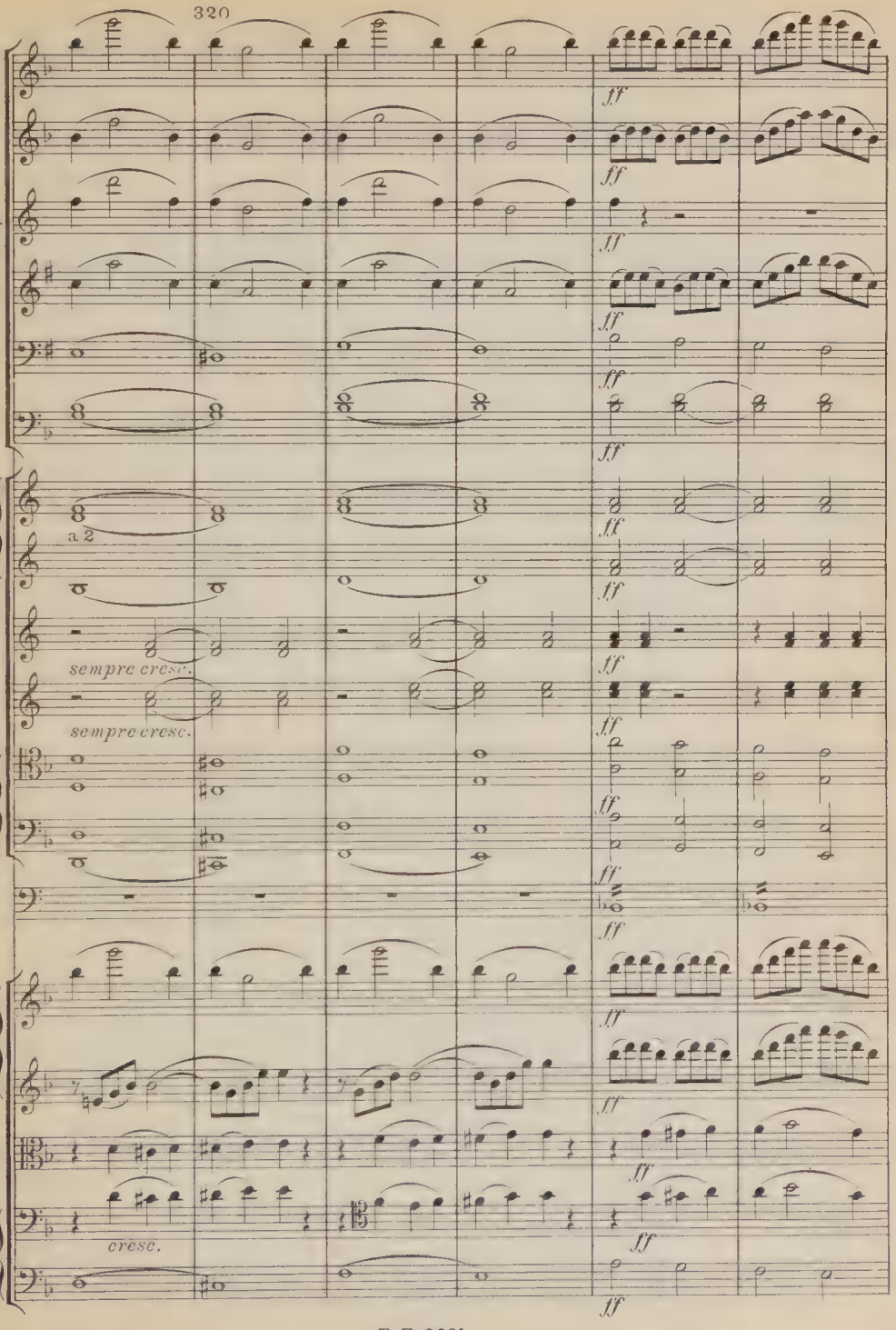

Fl.
Ob.
Corigl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
a 2
C.à p. (B)
Trb.
e
Tb.
Vl.
Vla.
Vcl.
Ctb.

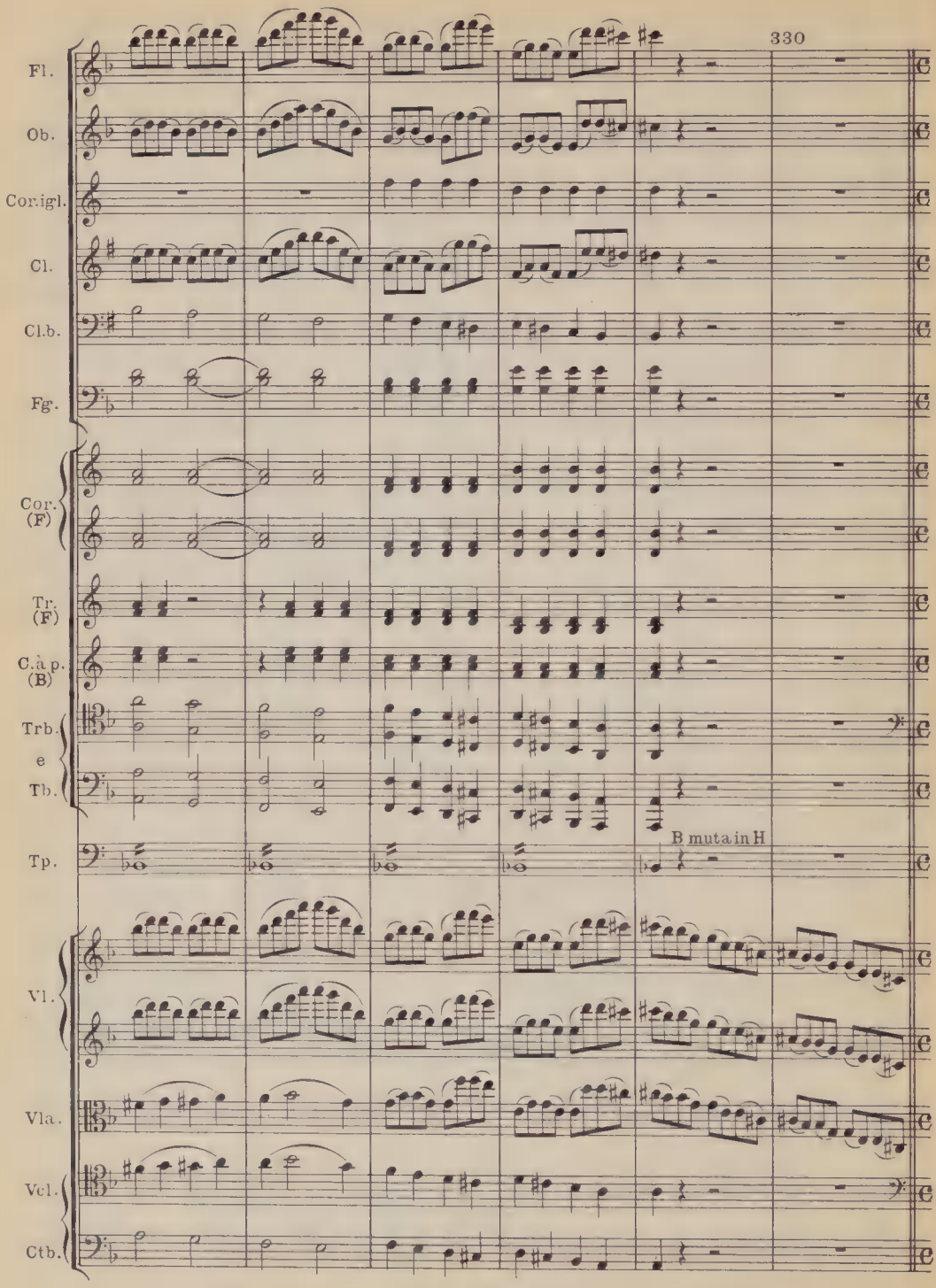

280
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
molto dim.
espress.
ten.
pp
div.
sempre pp

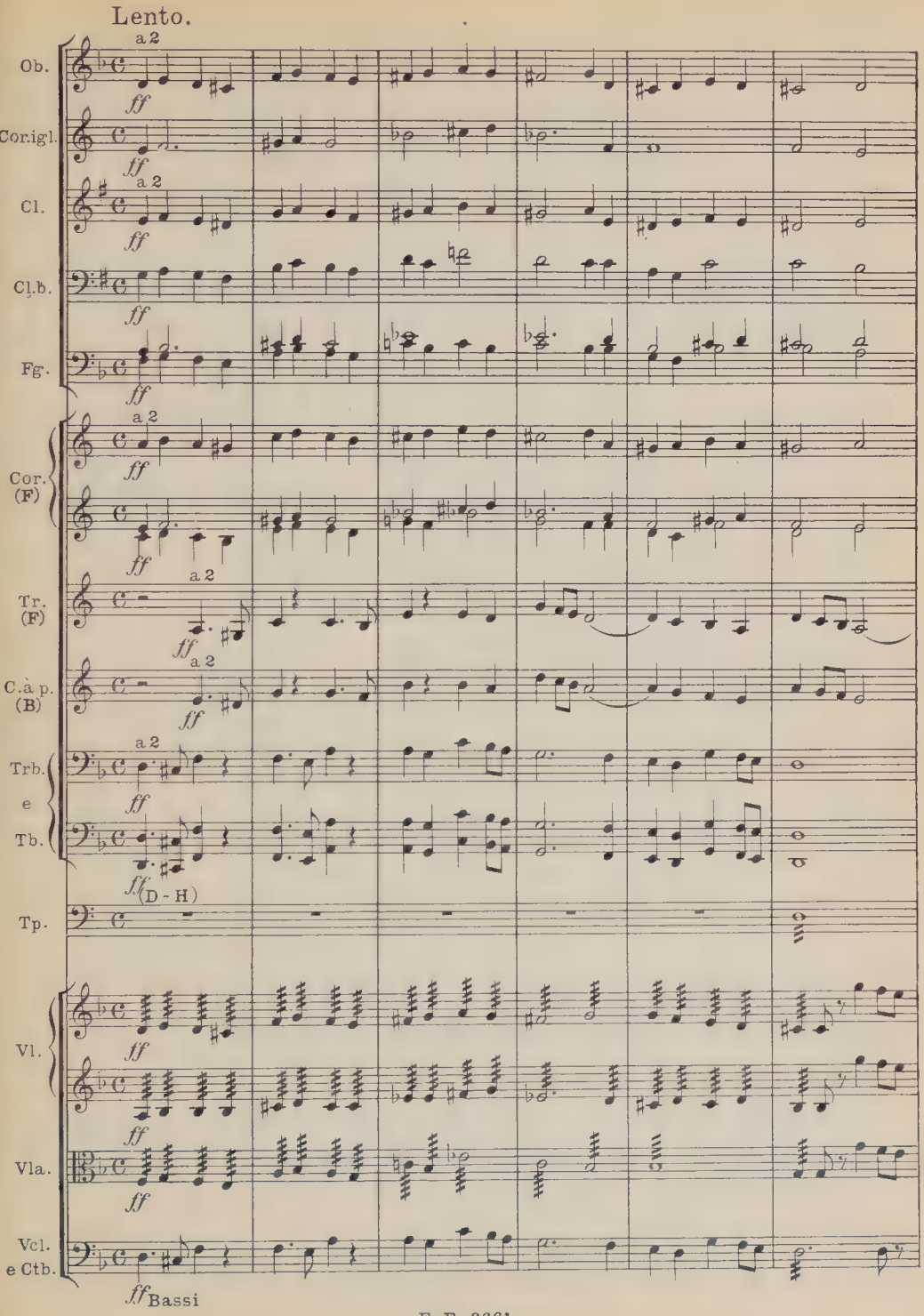

290
1.
Fl.
Ob.
Cor.ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
Cb.
pp espress.
ten.
pp
ppp
1.2.
div
express.
300
poco cresc.

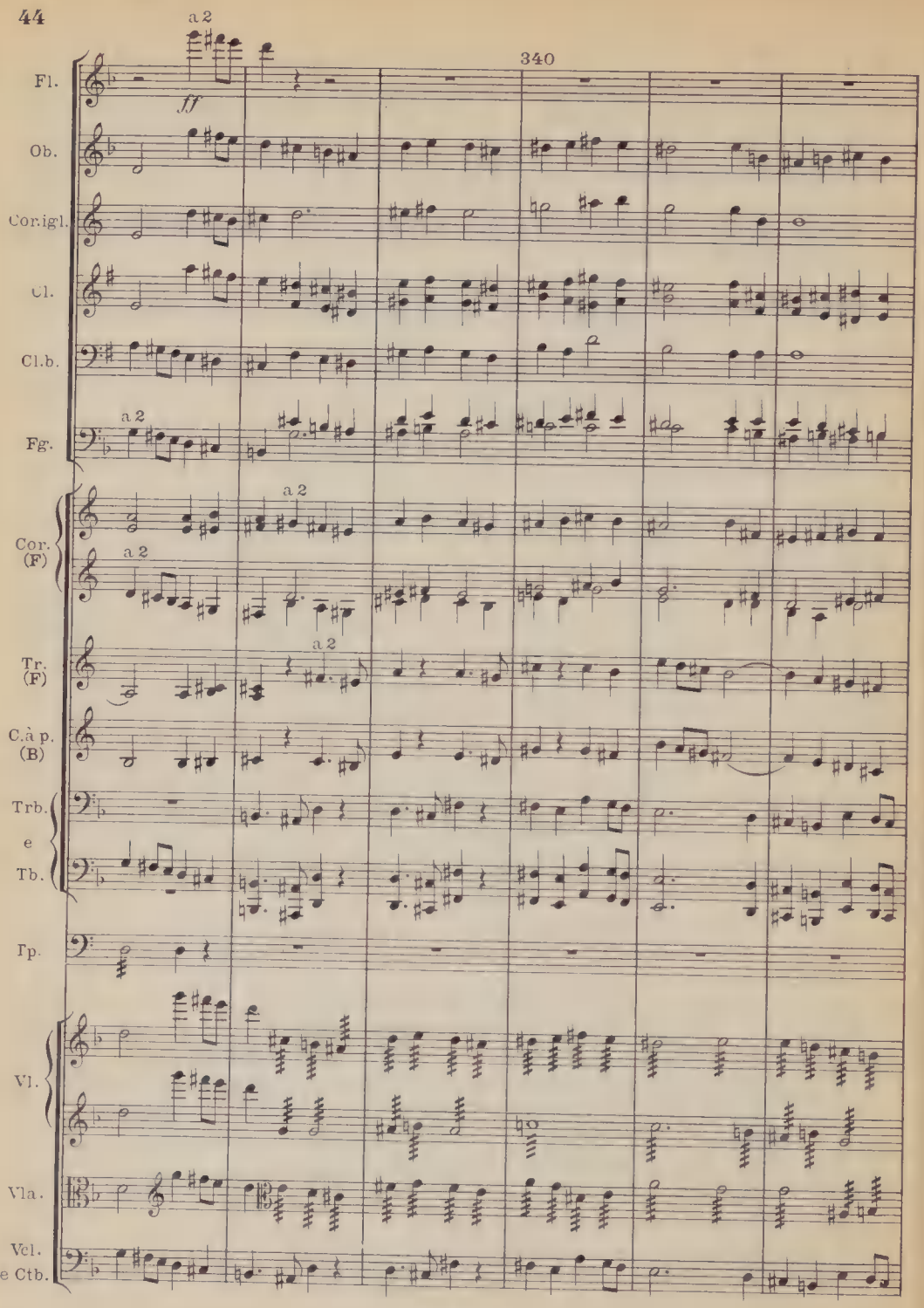

a 2
310
Fl.
Ob.
Cor.ingl.
Cl.
Cl.b.
Fg.
mf
1. 2.
a 2
Cor. (F)
pp
Tr. (F)
1.
C.à p. (B)
Tb.
Tp.
(G-B)
p
espress.
Vl.
Vcl.

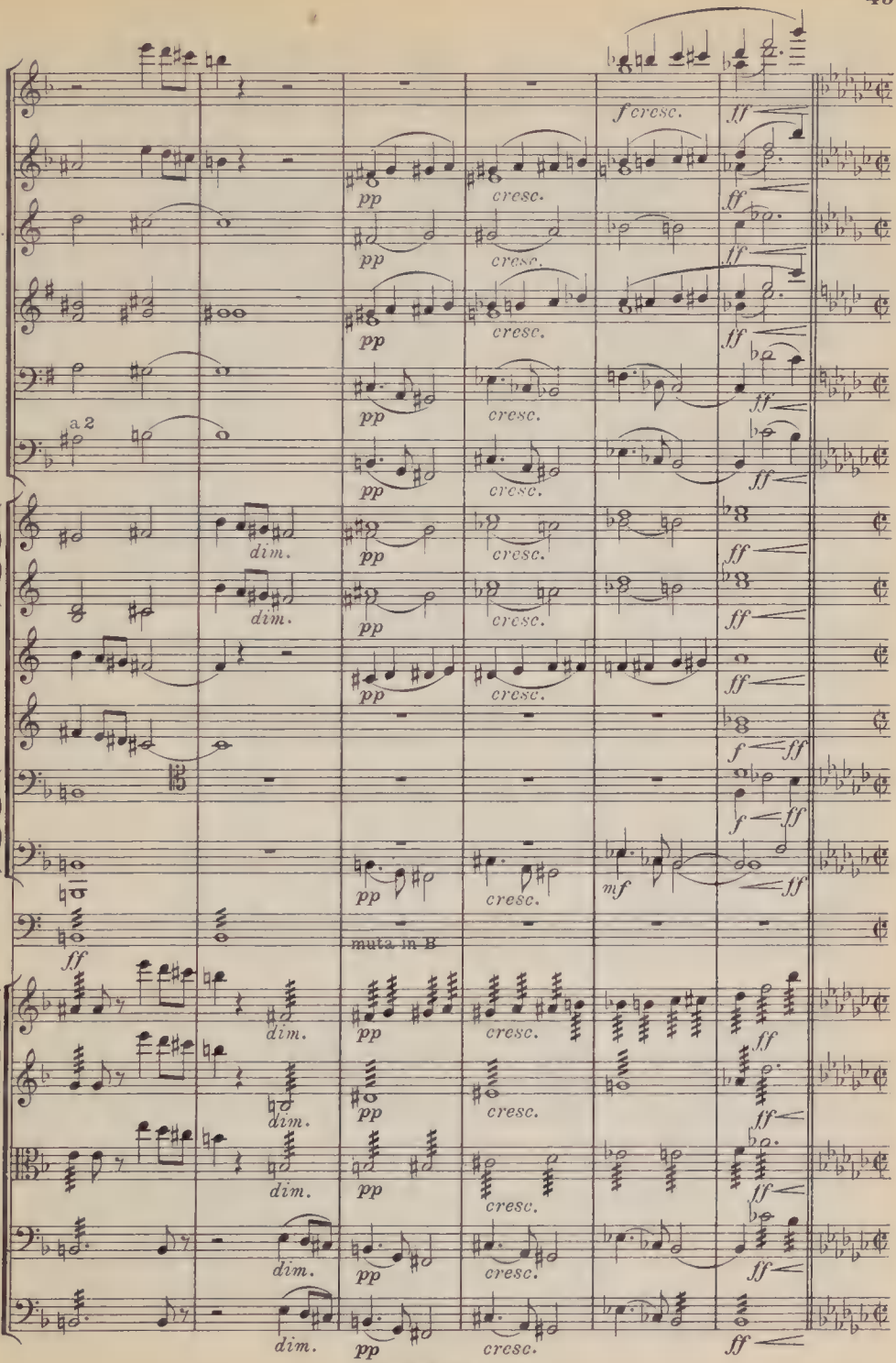

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
sempre cresc.
a 2
cresc.
(Tb.)
p molto sostenuto cresc.
mf cresc.

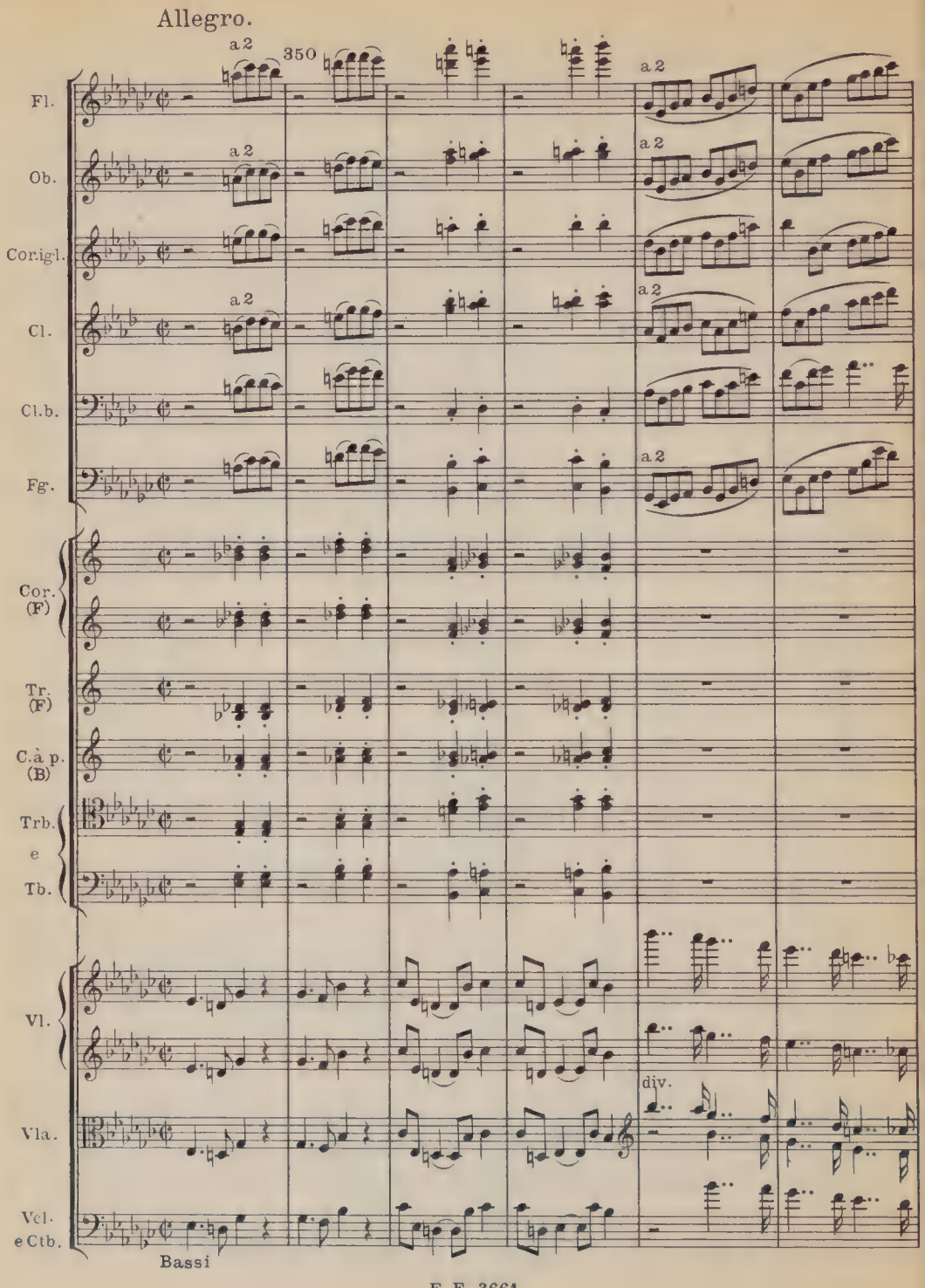

320
Fl.
Ob.
Corngl.
Cl.
Cl.b.
Fg.
Cor. (F)
a 2
Tr. (F)
sempre cresc.
C.à p. (B)
sempre cresc.
Trb.
e
Tb.
Tp.
Vl.
Vla.
Vcl.
cresc.
Ctb.
ff

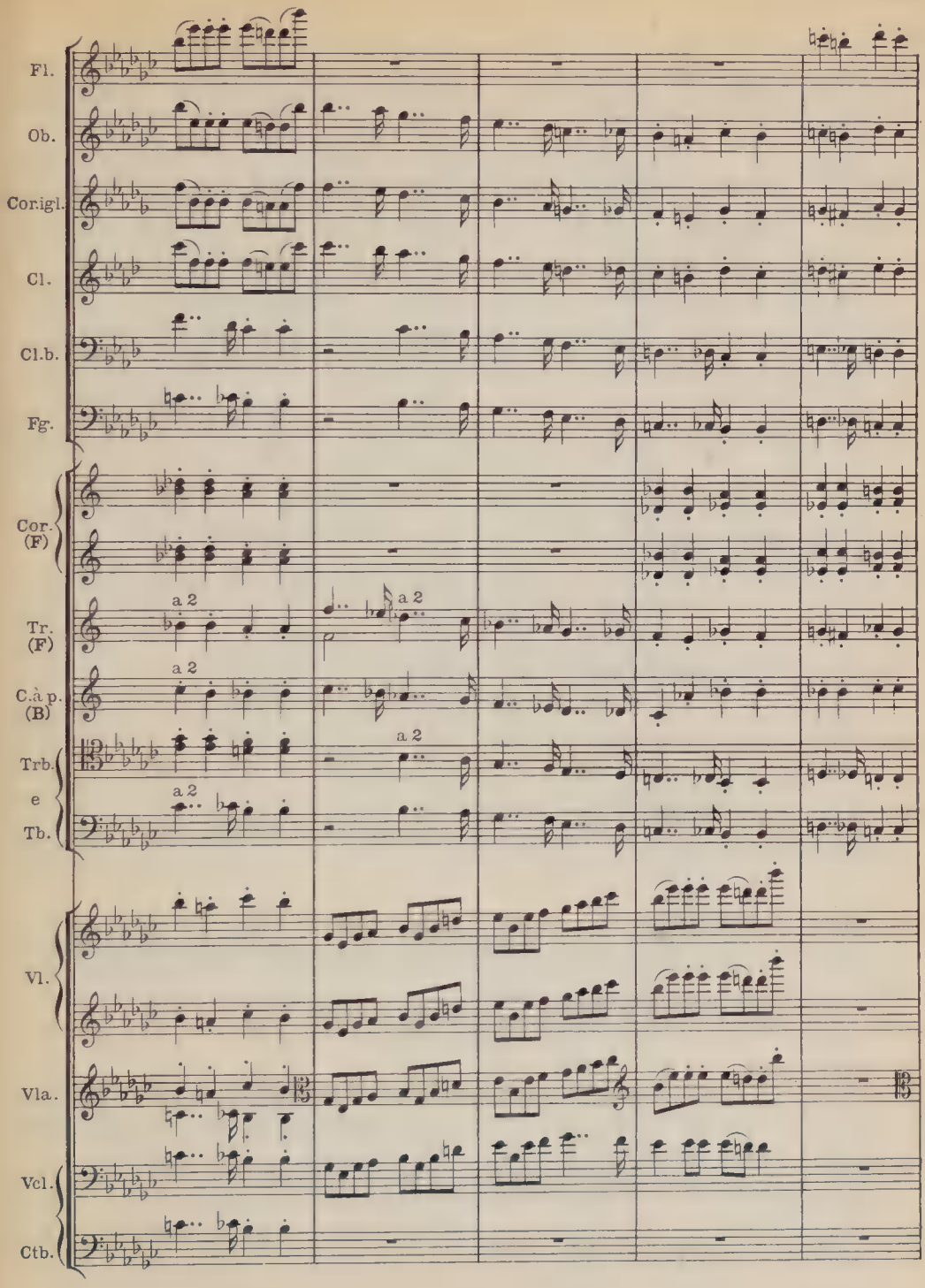

330
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Tp.
B muta in H
Vl.
Vla.
Vcl.
Ctb.

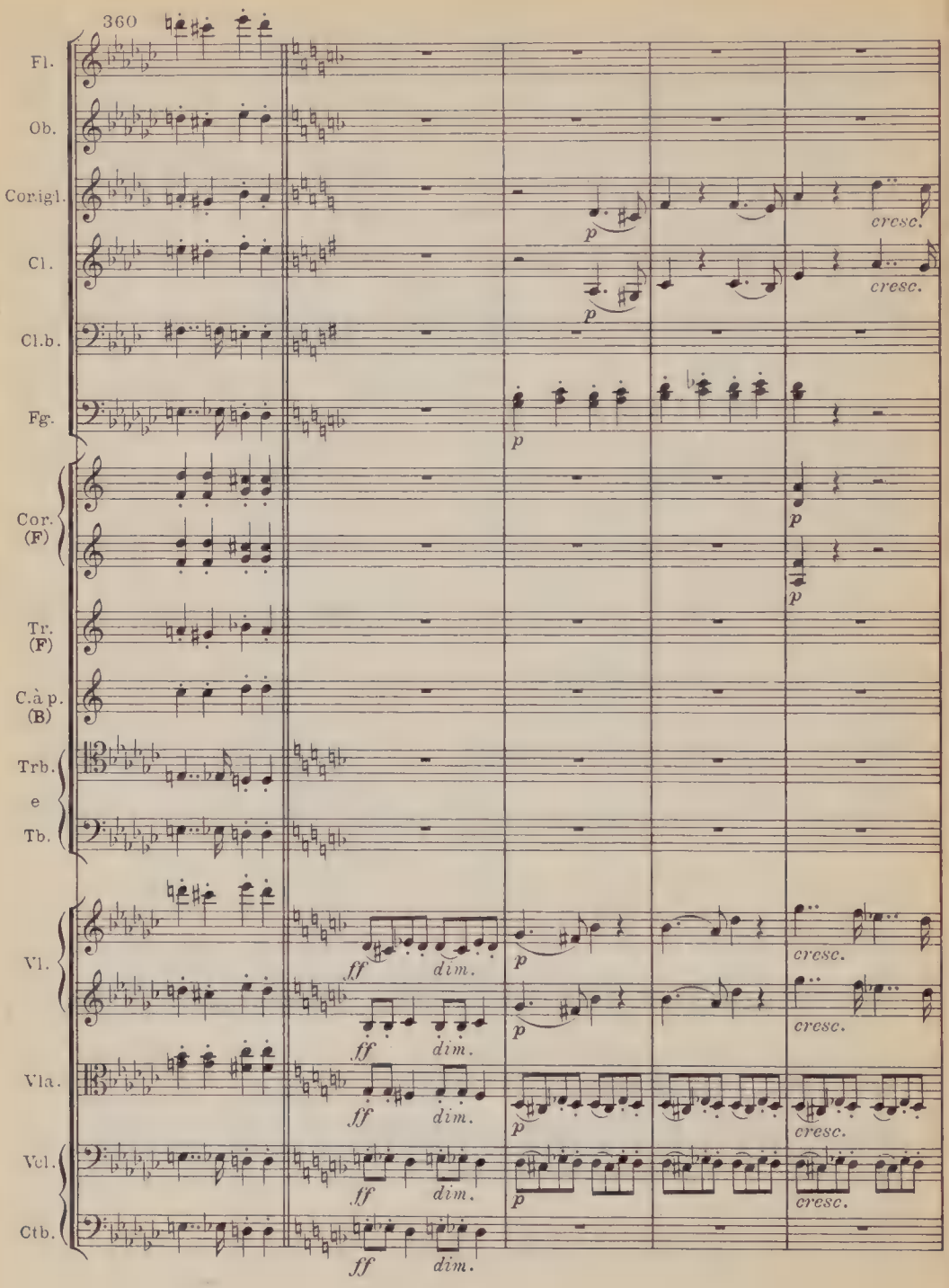

Lento.
Ob.
Cor.ngl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl. e Ctb.
a 2
ff
(D - H)
Bassi

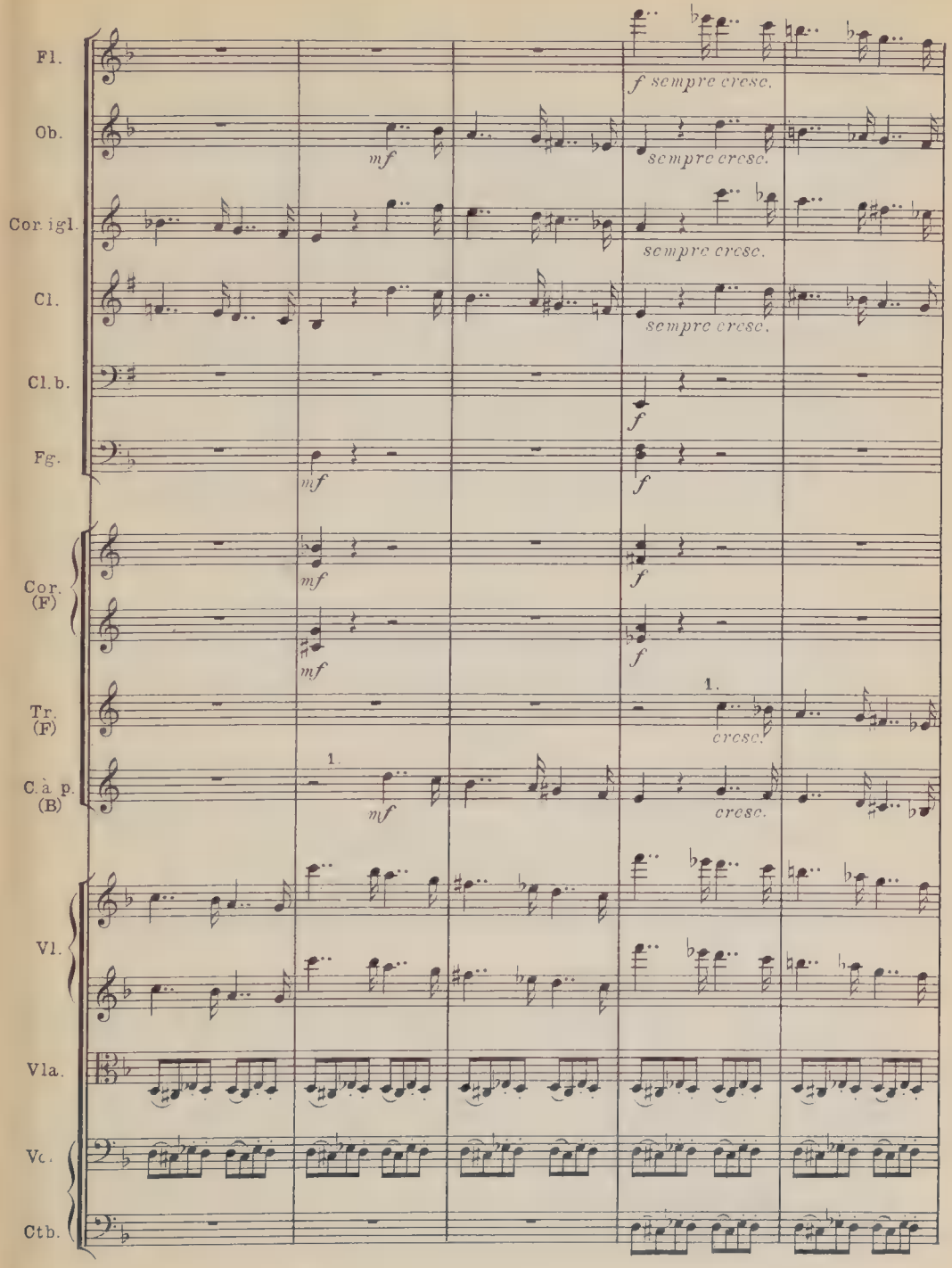

340
a 2
ff
Fl.
Ob.
Cor.ingl.
Cl.
Cl.b.
a 2
Fg.
a 2
Cor. (F)
a 2
Tr. (F)
a 2
C.à p. (B)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl. e Ctb.

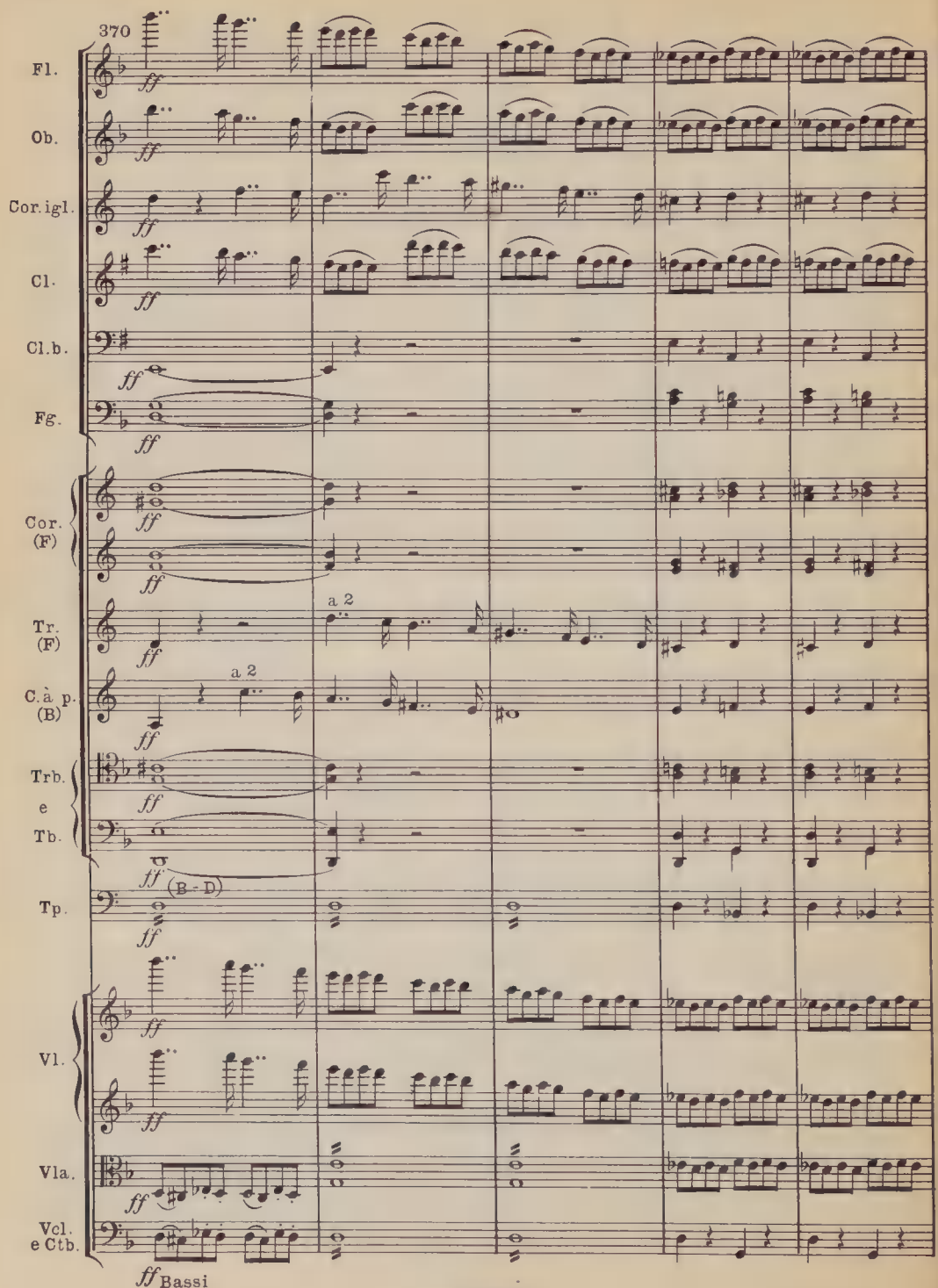

Fl.
Ob.
Corngl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb.
e
Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
a 2
muta in B
dim.
pp
cresc.
f cresc.
mf
ff
f

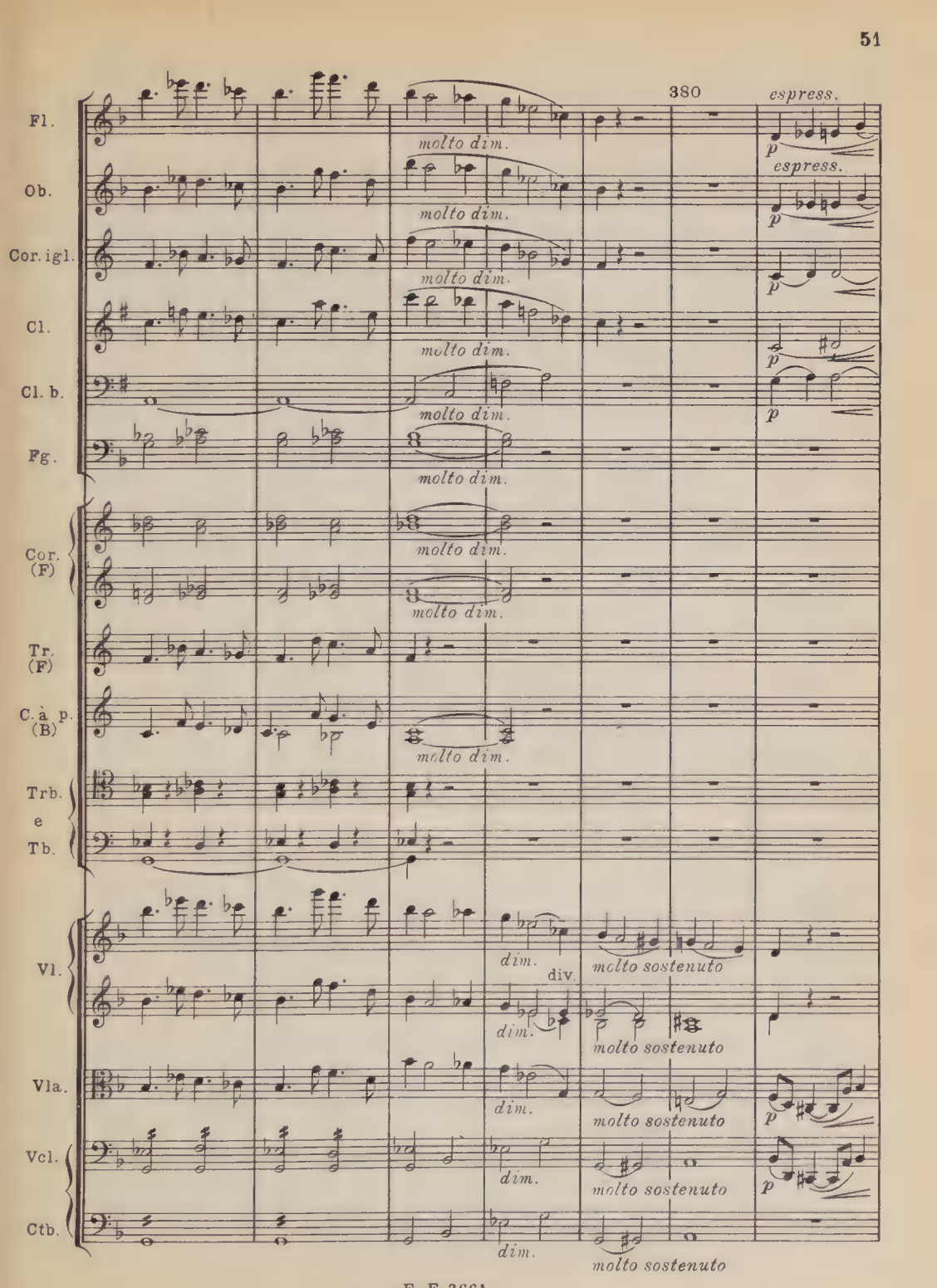

Allegro.
a 2
350
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Vl.
Vla.
Vcl. e Ctb.
div.
Bassi

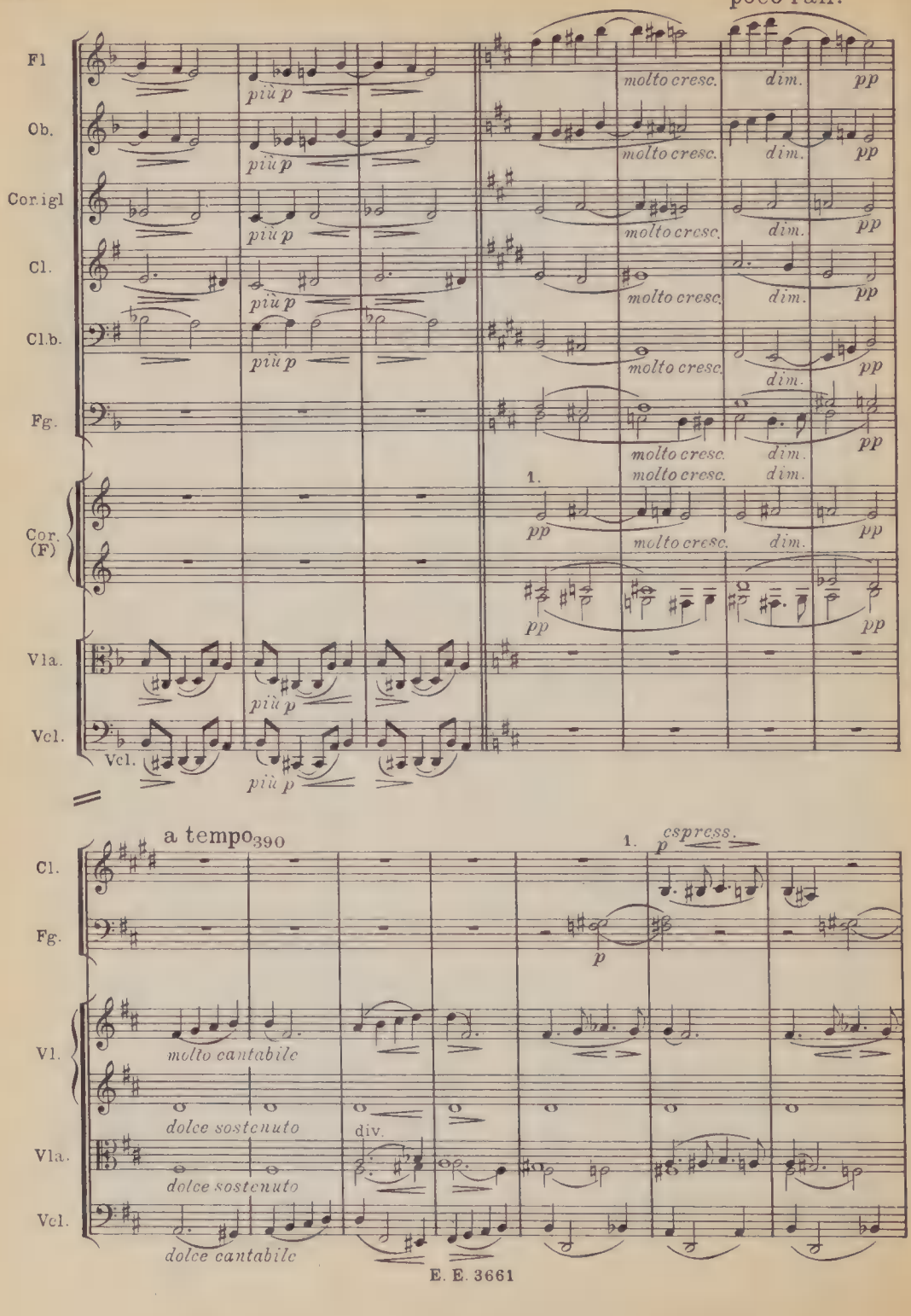

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
a 2
C.à p. (B)
a 2
Trb. e Tb.
a 2
a 2
a 2
Vl.
Vla.
Vcl.
Ctb.

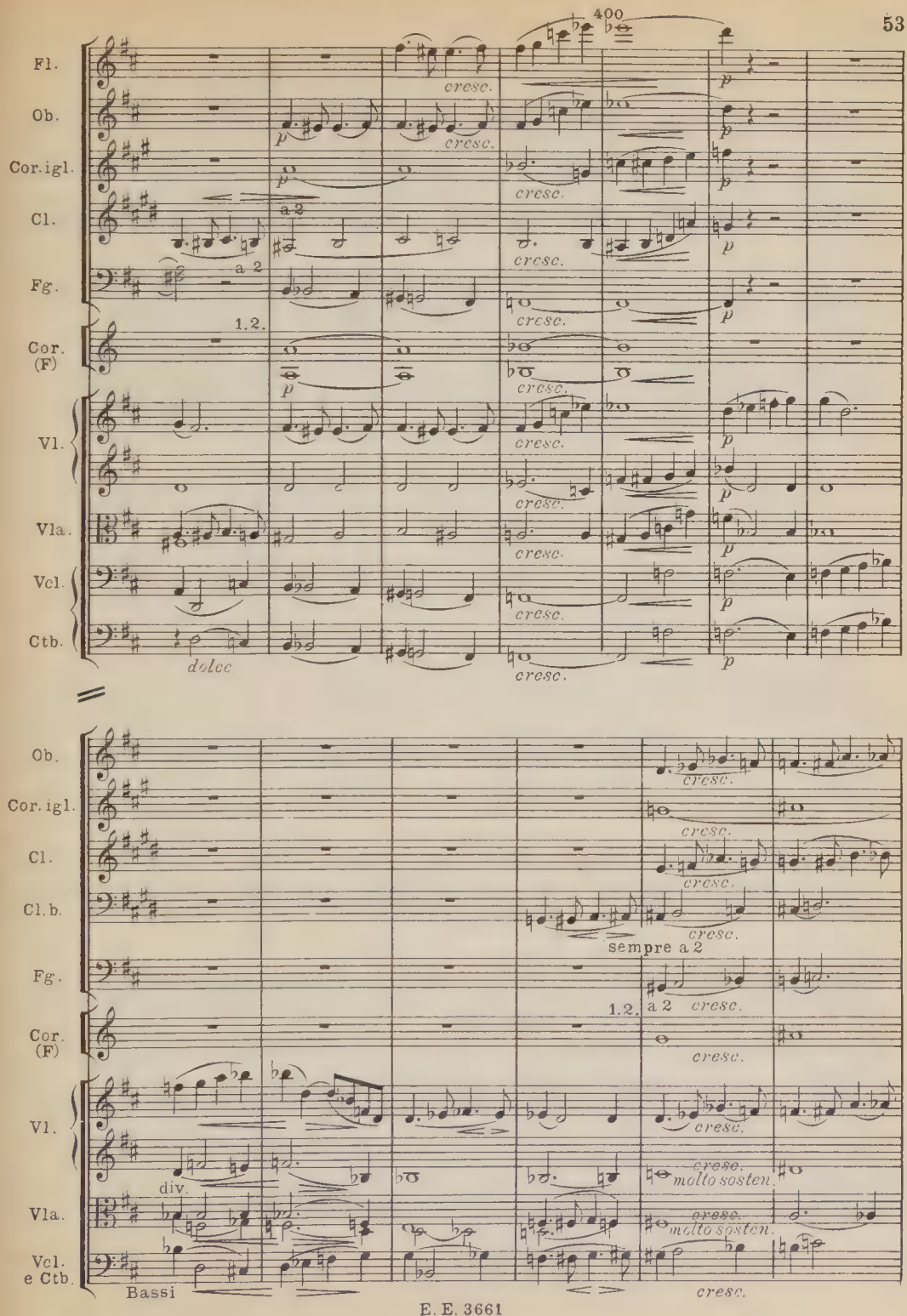

360
Fl.
Ob.
Corigl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb.
e
Tb.
Vl.
Vla.
Vcl.
Ctb.
p
cresc.
ff
dim.

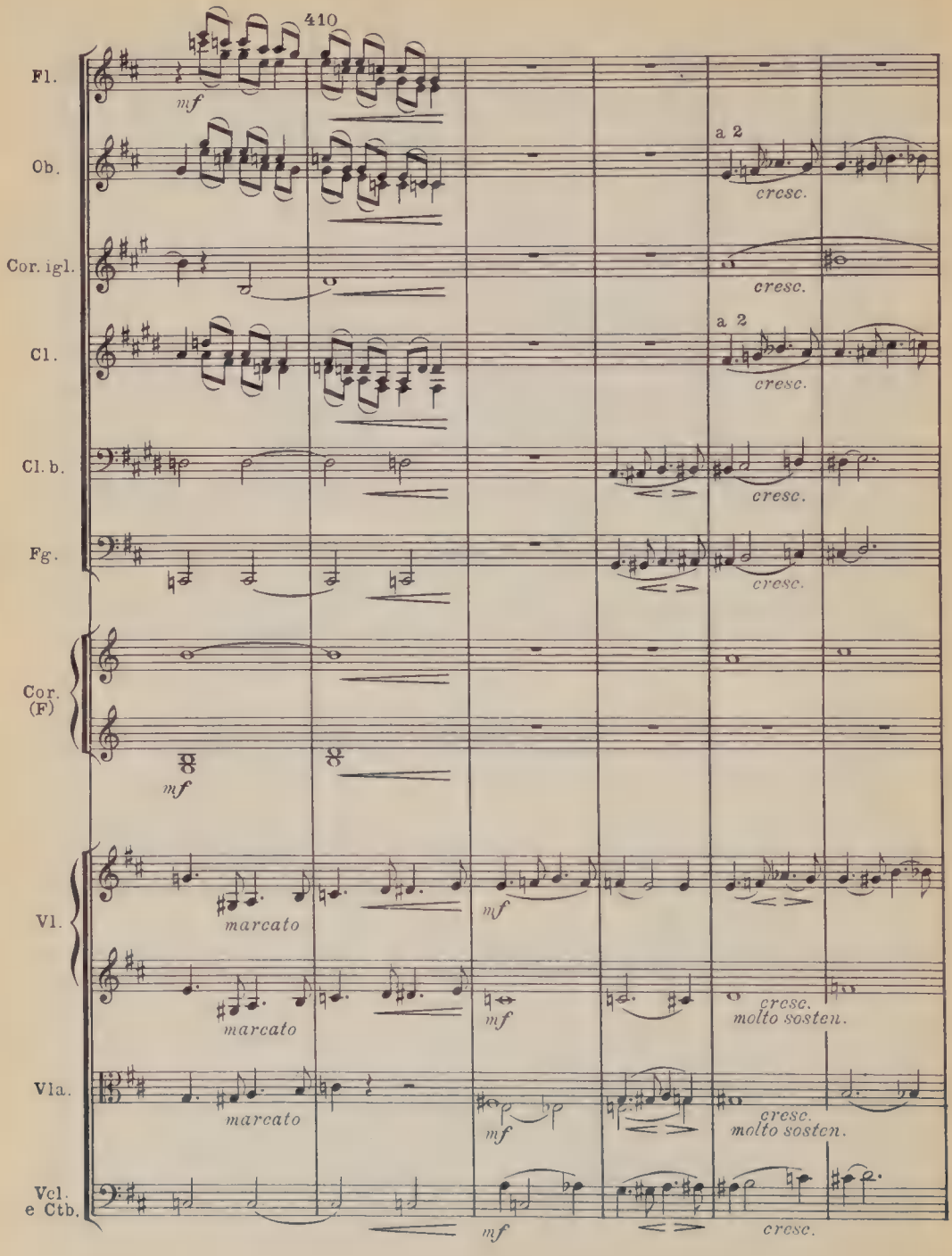

Fl.
Ob.
Cor. ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (B)
Vl.
Vla.
Vc.
Ctb.
f sempre cresc.
sempre cresc.
sempre cresc.
sempre cresc.
mf
f
1.
cresc.

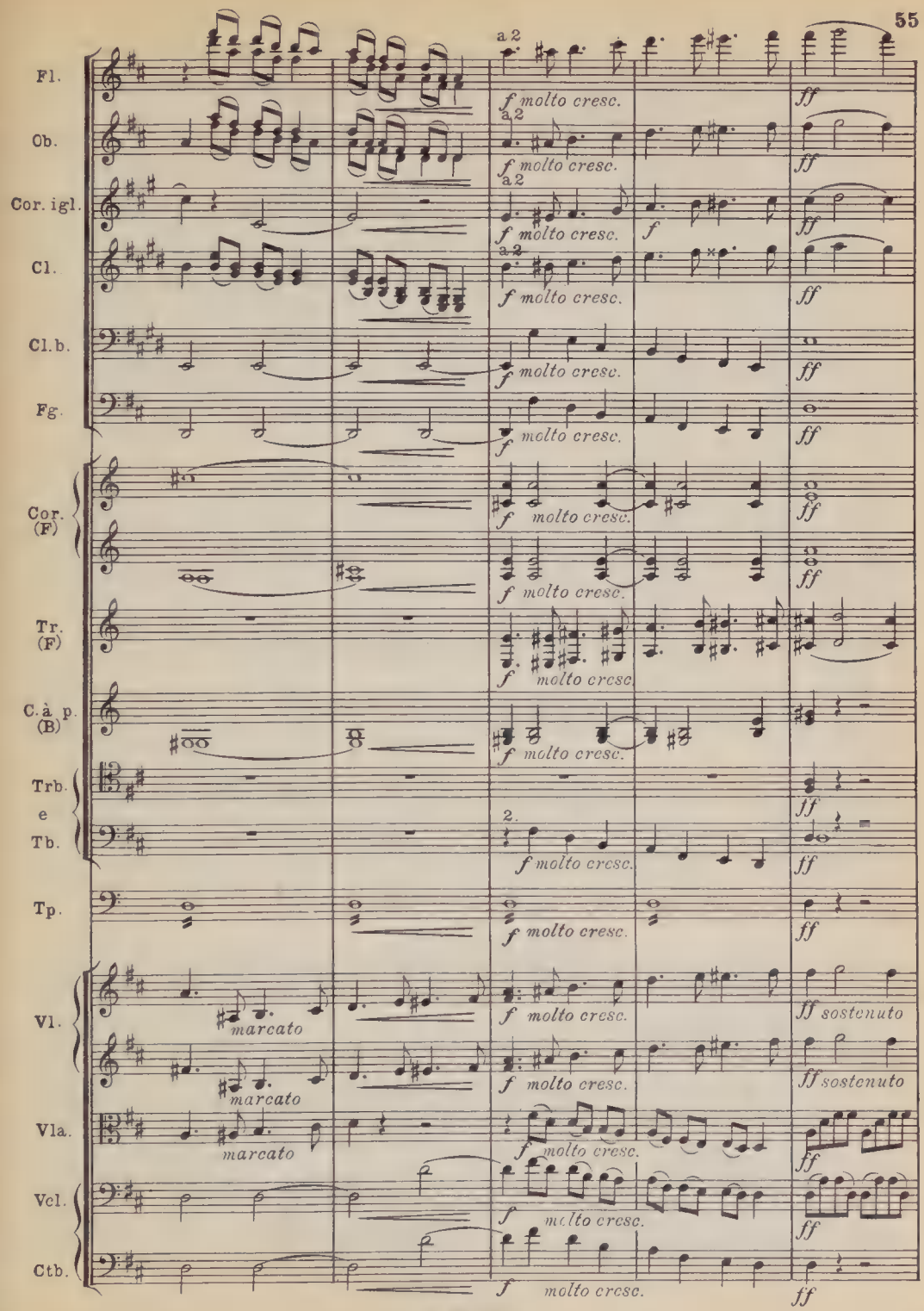

370
Fl.
Ob.
Cor. ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
a 2
C. à p. (B)
a 2
Trb. e Tb.
(B - D)
Tp.
Vl.
Vla.
Vcl. e Ctb.
ff
Bassi

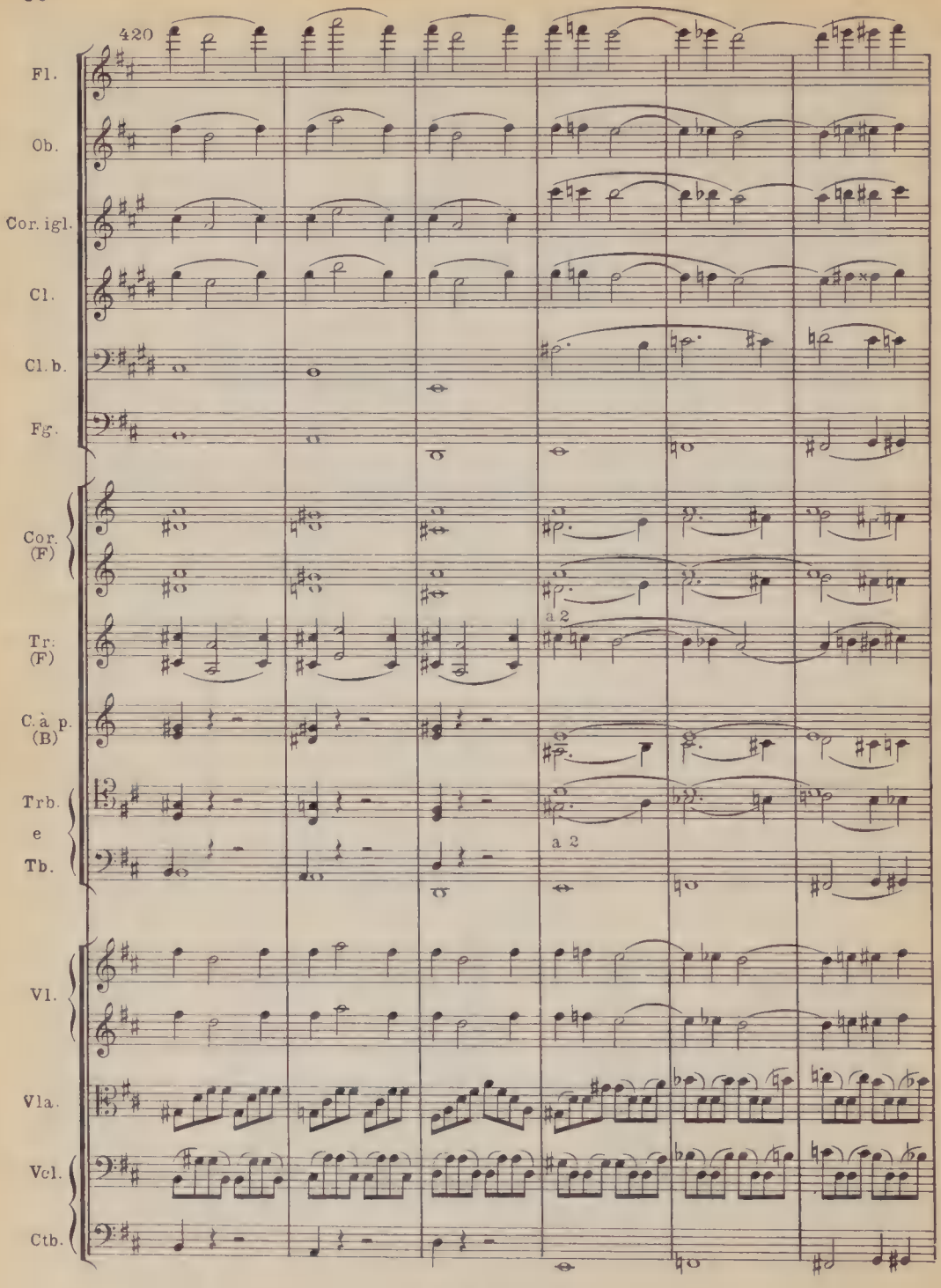

380
espress.
Fl.
Ob.
Cor. ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (B)
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
molto dim.
dim.
div.
molto sostenuto
p

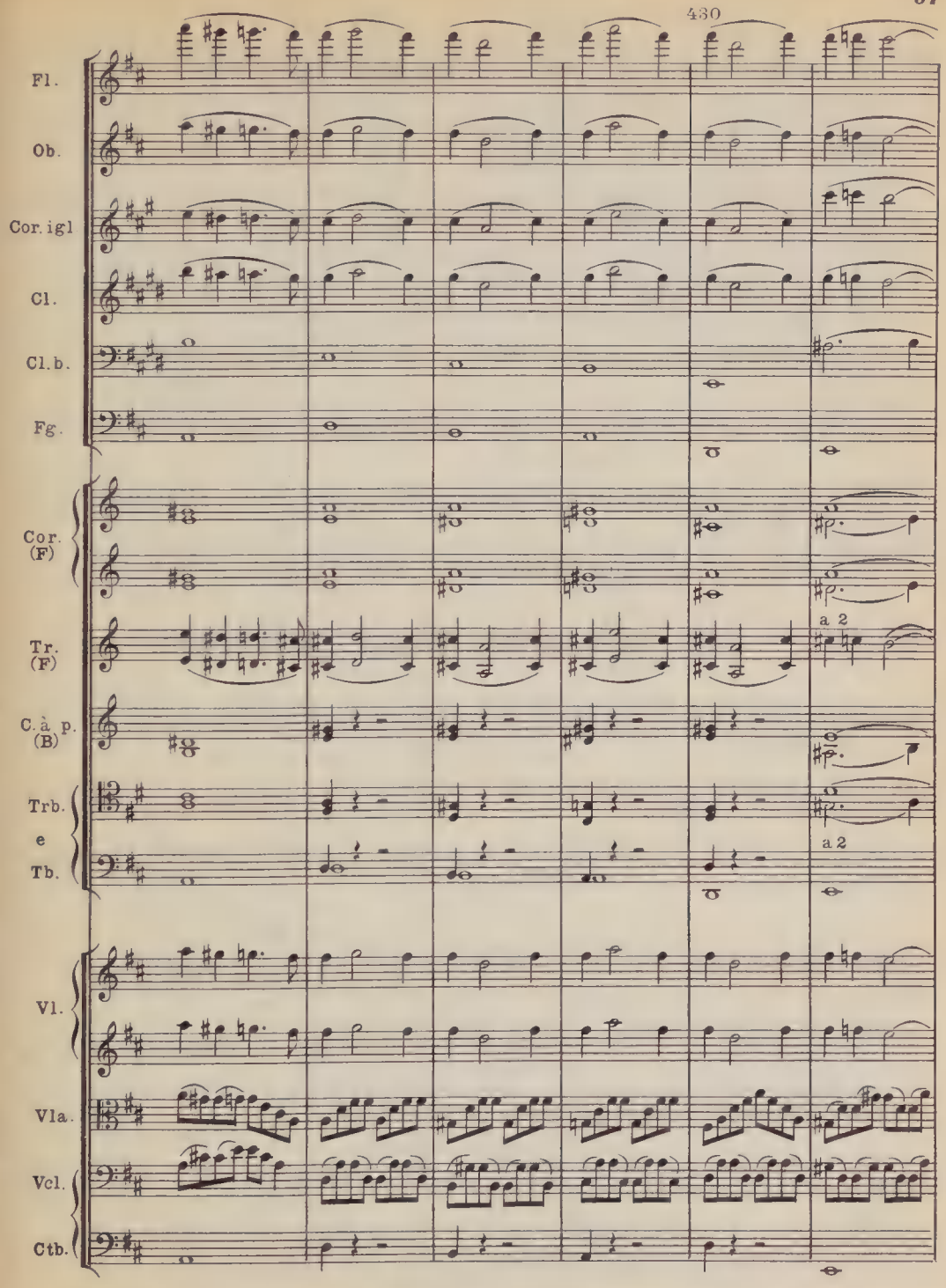

poco rall.
Fl
Ob.
Cor.ingl
Cl.
Cl.b.
Fg.
Cor. (F)
Vla.
Vcl.
più p
molto cresc.
dim.
pp
1.
a tempo
espress.
molto cantabile
dolce sostenuto
div.
dolce cantabile

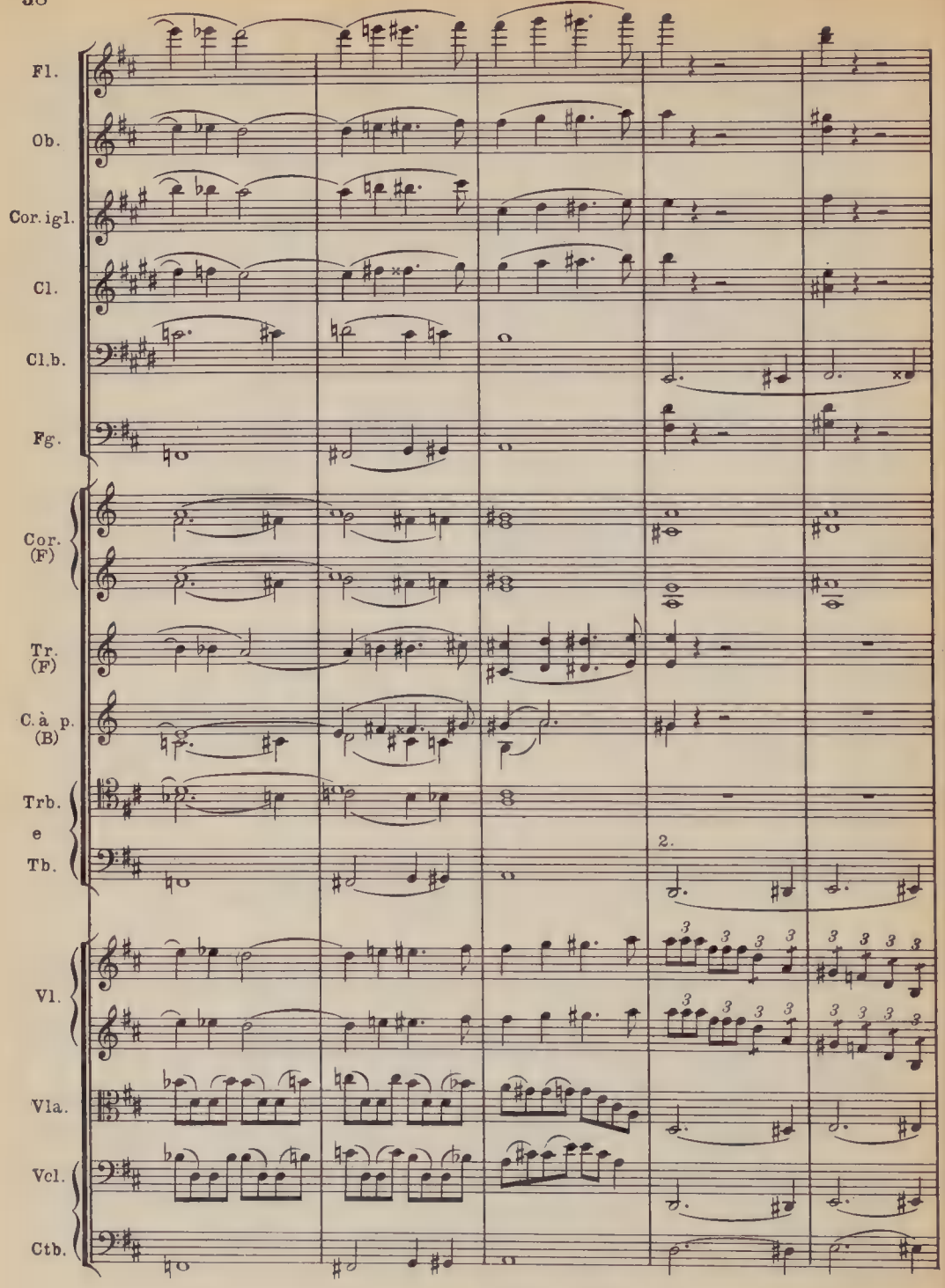

400
Fl.
Ob.
Cor. ingl.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
cresc.
p
a 2
1.2.
dolce
Ob.
Cor. ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. e Ctb.
sempre a 2
molto sosten.
div.
Bassi

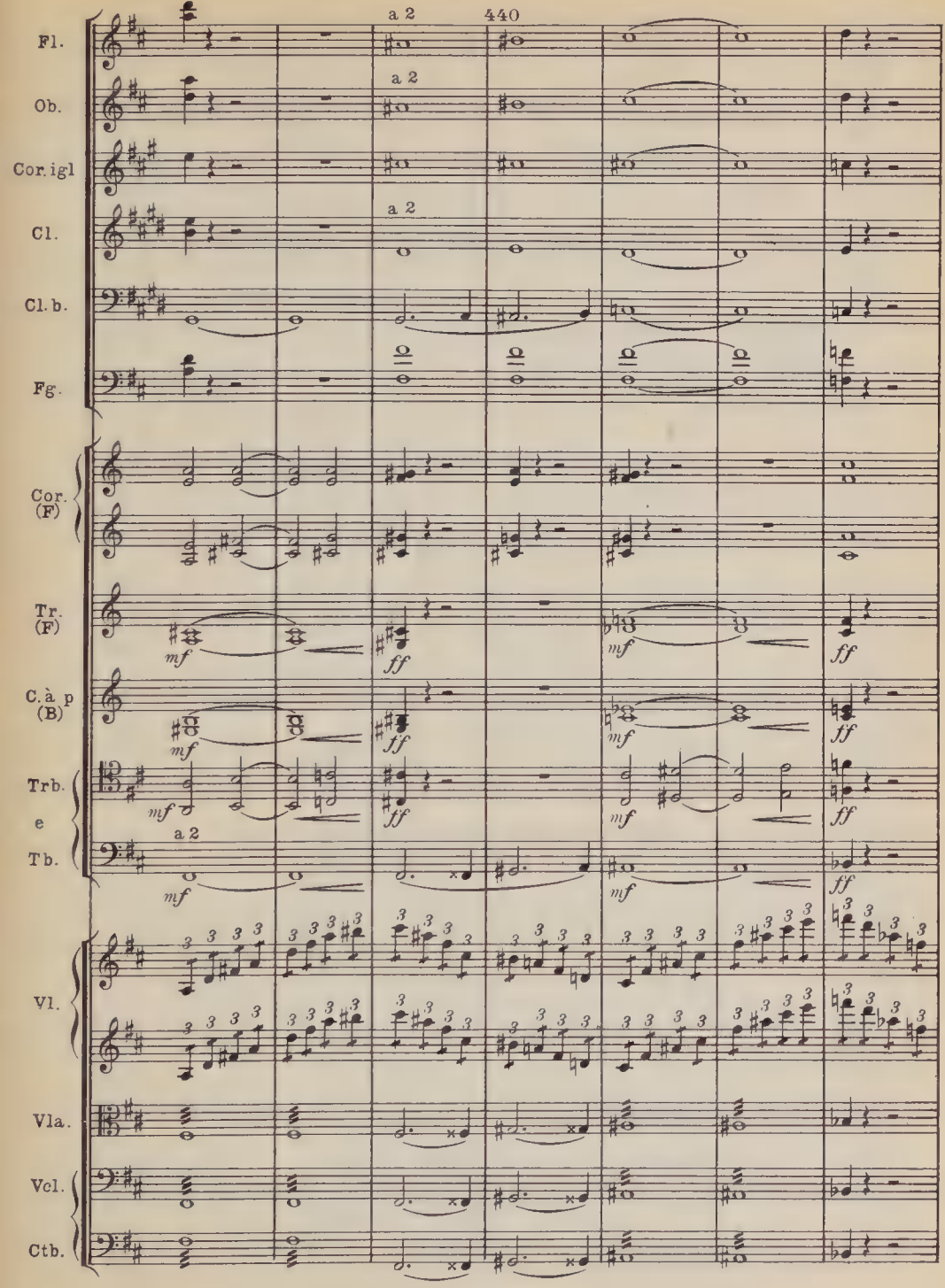

410
Fl.
mf
Ob.
a 2
cresc.
Cor. igl.
cresc.
Cl.
a 2
cresc.
Cl. b.
cresc.
Fg.
cresc.
Cor. (F)
mf
Vl.
marcato
mf
marcato
mf
cresc. molto sosten.
Vla.
marcato
mf
cresc. molto sosten.
Vcl. e Ctb.
mf
cresc.

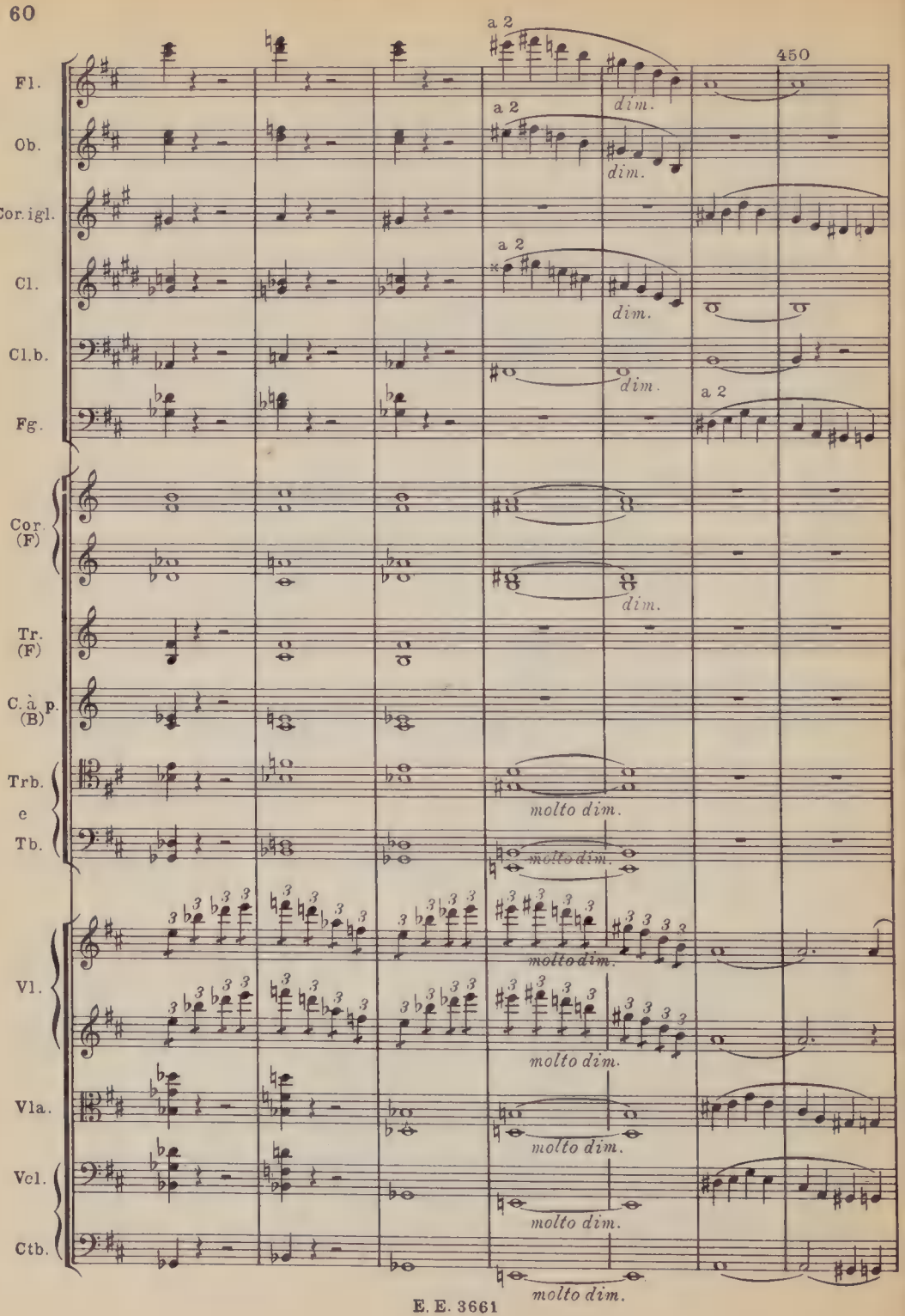

Fl.
Ob.
Cor. igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
a 2
2.
f molto cresc.
ff
ff sostenuto
marcato

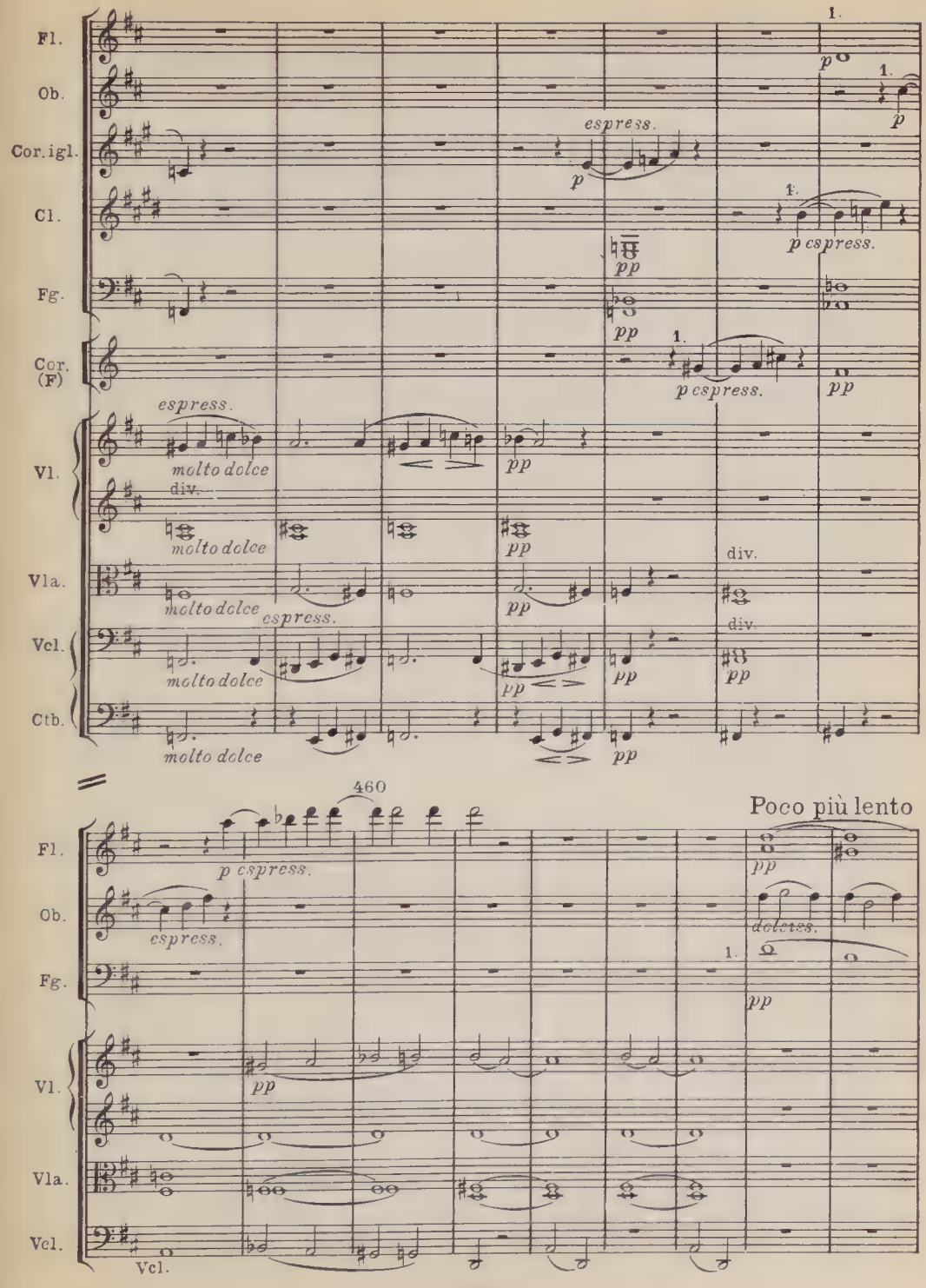

420
Fl.
Ob.
Cor. igl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
a 2
C. à p. (B)
Trb.
e
Tb.
a 2
Vl.
Vla.
Vcl.
Ctb.

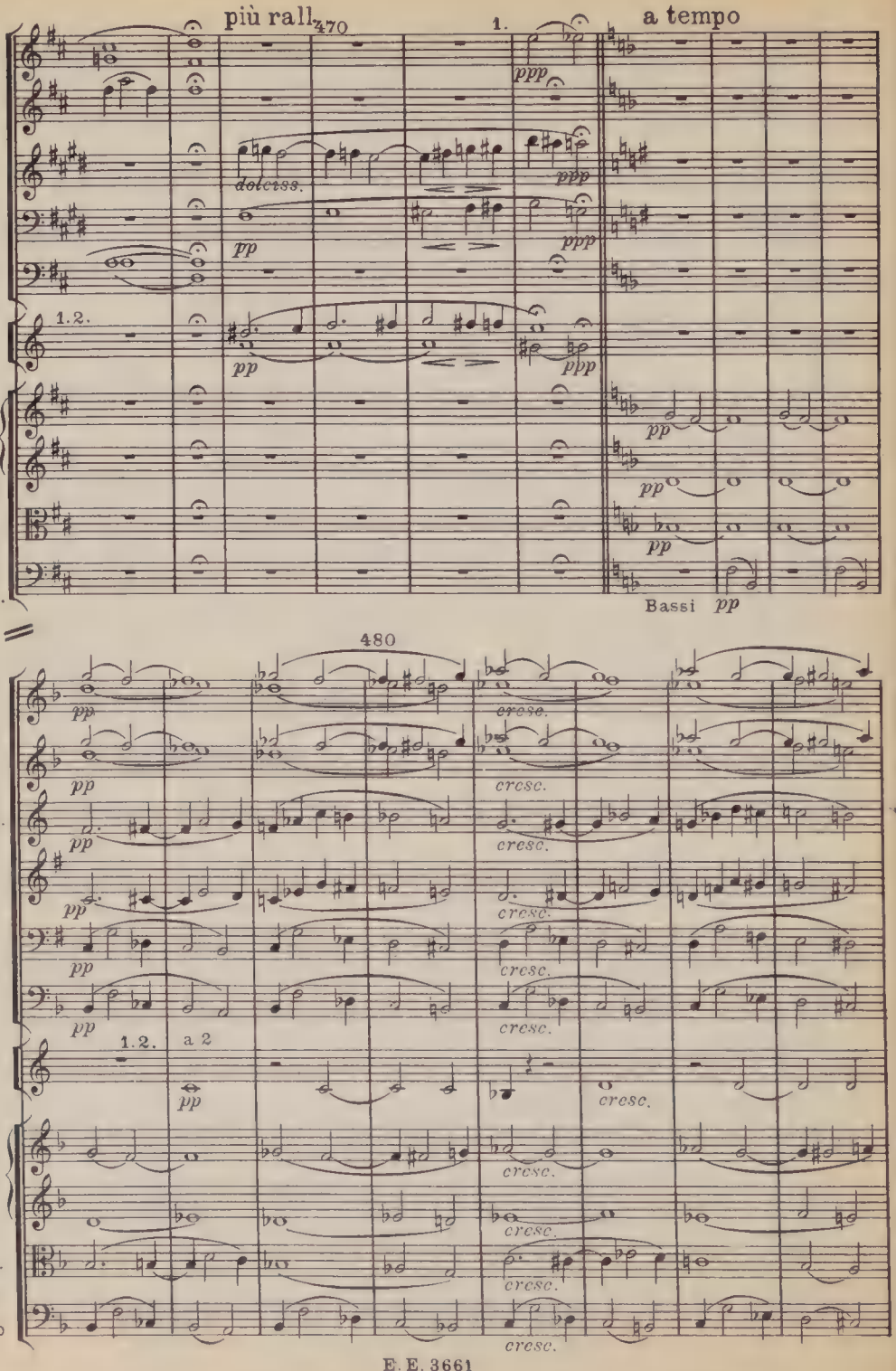

430
Fl.
Ob.
Cor. igl
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
a 2
C.à p. (B)
Trb.
e
Tb.
a 2
Vl.
Vla.
Vcl.
Ctb.

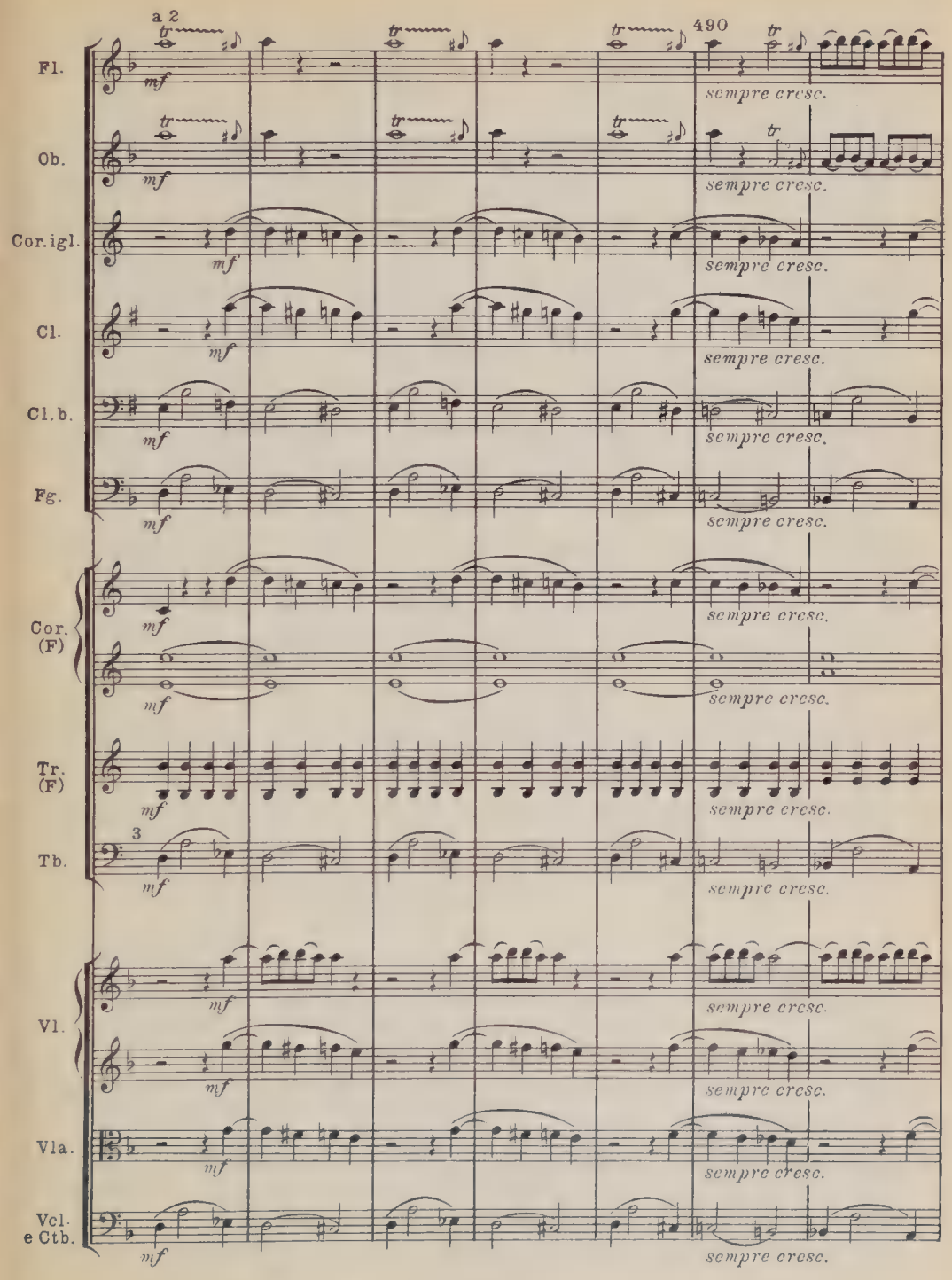

Fl.
Ob.
Cor. ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (B)
Trb. e Tb.
2.
Vl.
Vla.
Vcl.
Ctb.

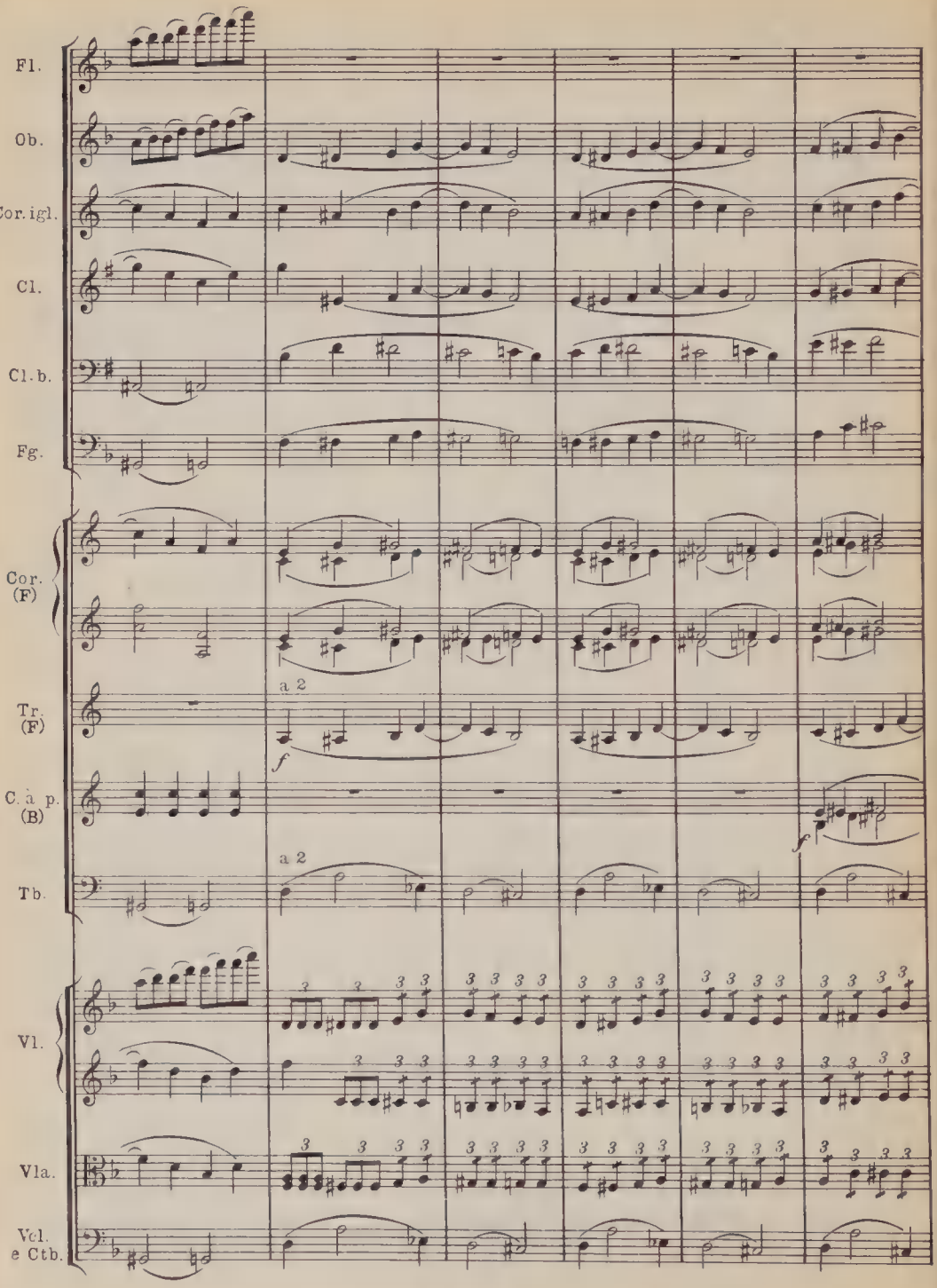

Fl.
Ob.
Cor. ingl
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
C. à p (B)
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
a 2
440
mf
ff

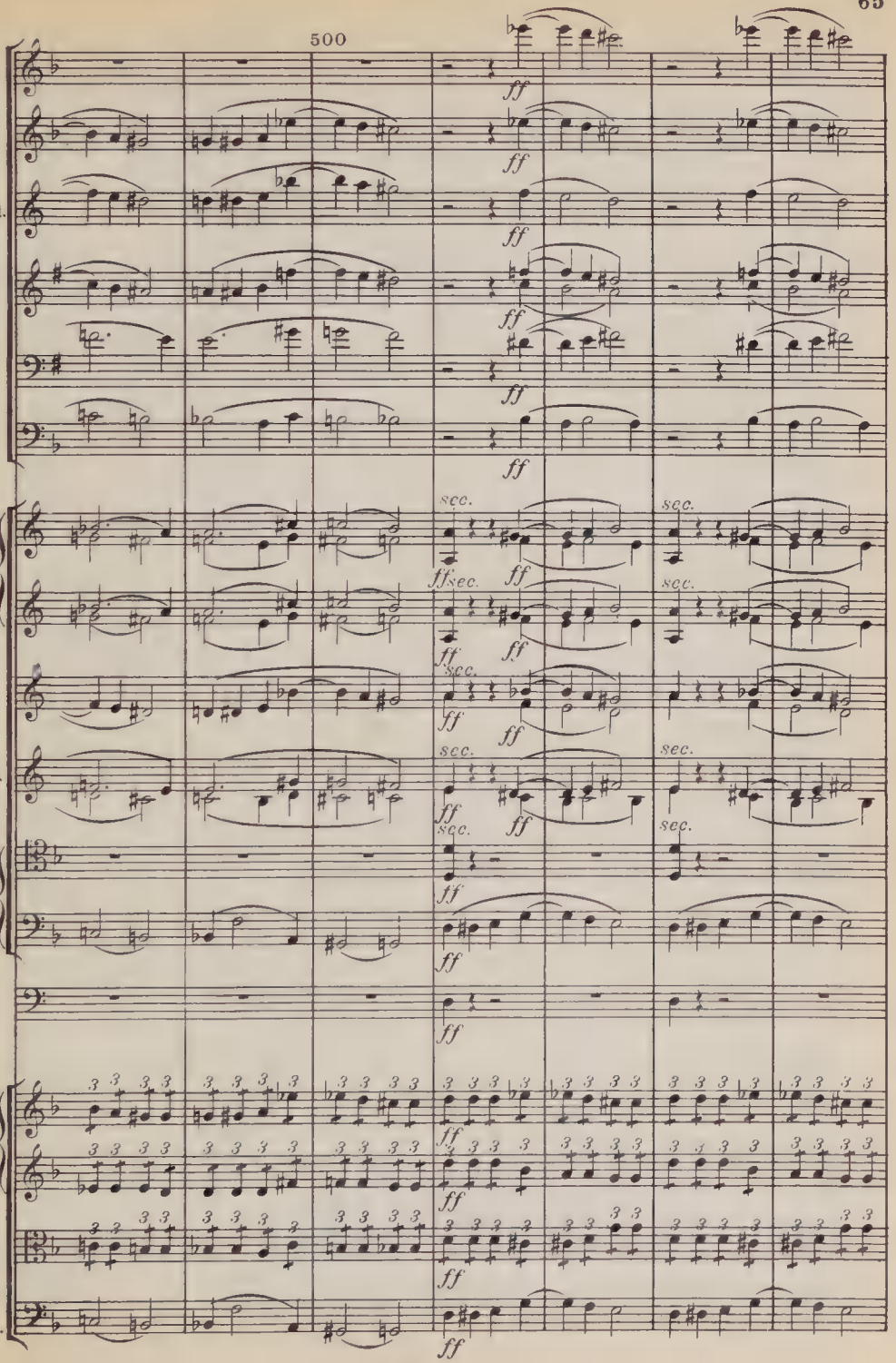

450
Fl.
Ob.
Cor. ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (B)
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
a 2
dim.
molto dim.

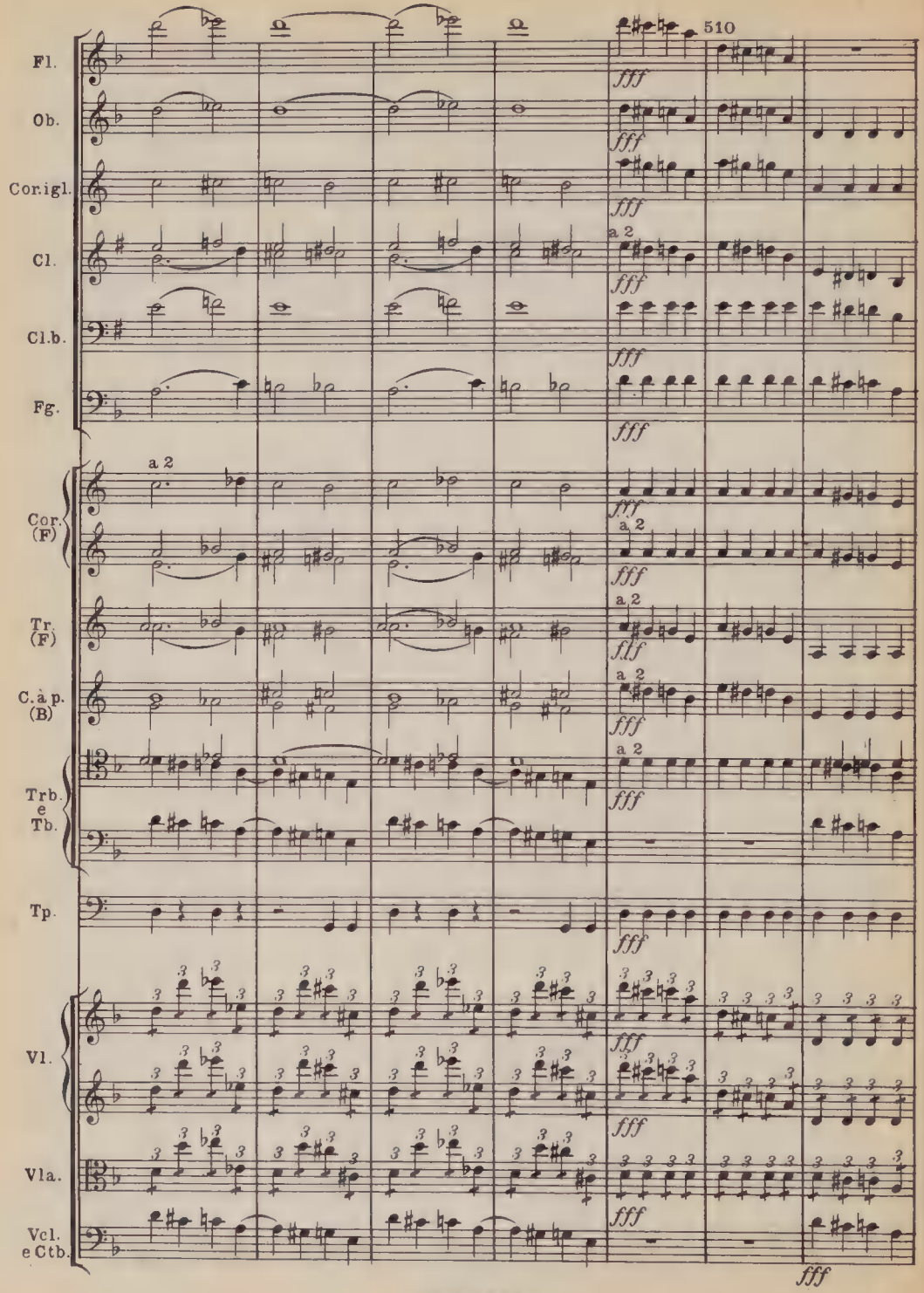

Fl.
Ob.
Cor. igl.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
1.
espress.
p
pp
p espress.
molto dolce
div.
460
Poco più lento
dolciss.
Vcl.

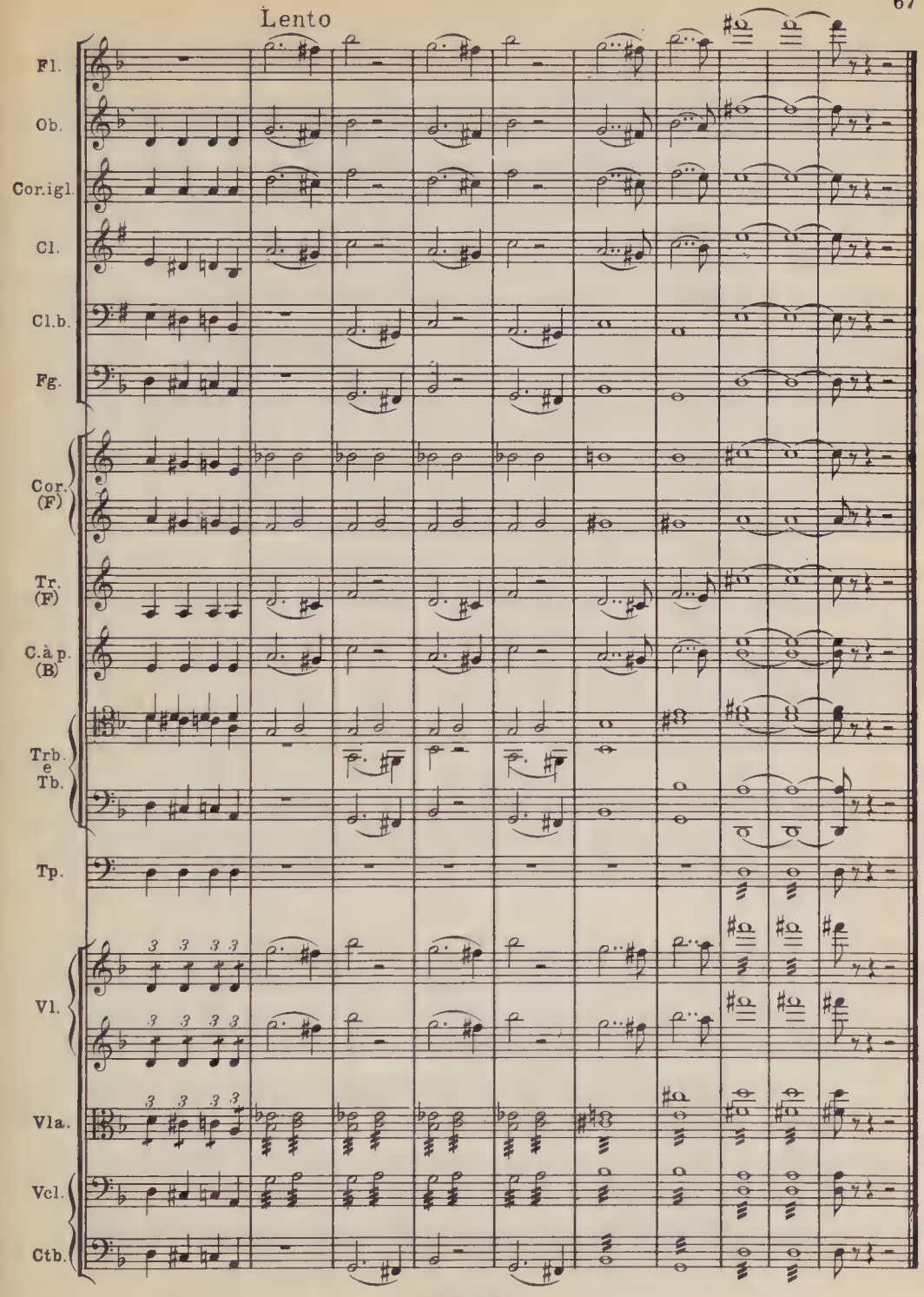

più rall.
470
1.
a tempo
Fl.
Ob.
Cl.
Cl. b.
Fg.
Cor. (F)
Vl.
Vla
Vcl. e Ctb.
dolciss.
ppp
pp
1.2.
Bassi pp
480
cresc.
Cor. igl.
a 2


a 2
490
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Tb.
Vl.
Vla.
Vcl. e Ctb.
mf
sempre cresc.

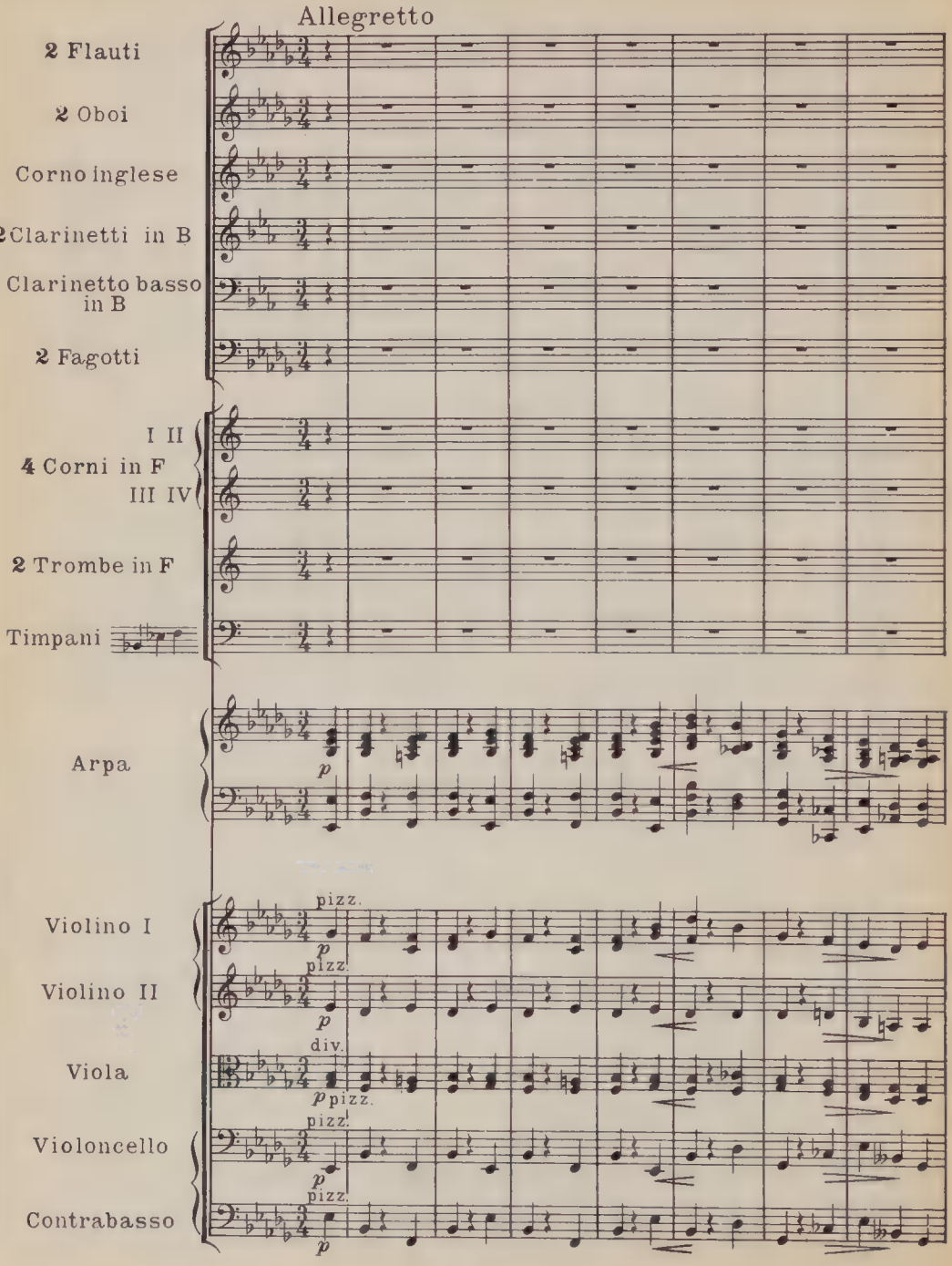

Fl.
Ob.
Cor. ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
a 2
f
C. à p. (B)
f
Tb.
a 2
Vl.
Vla.
Vcl. e Ctb.

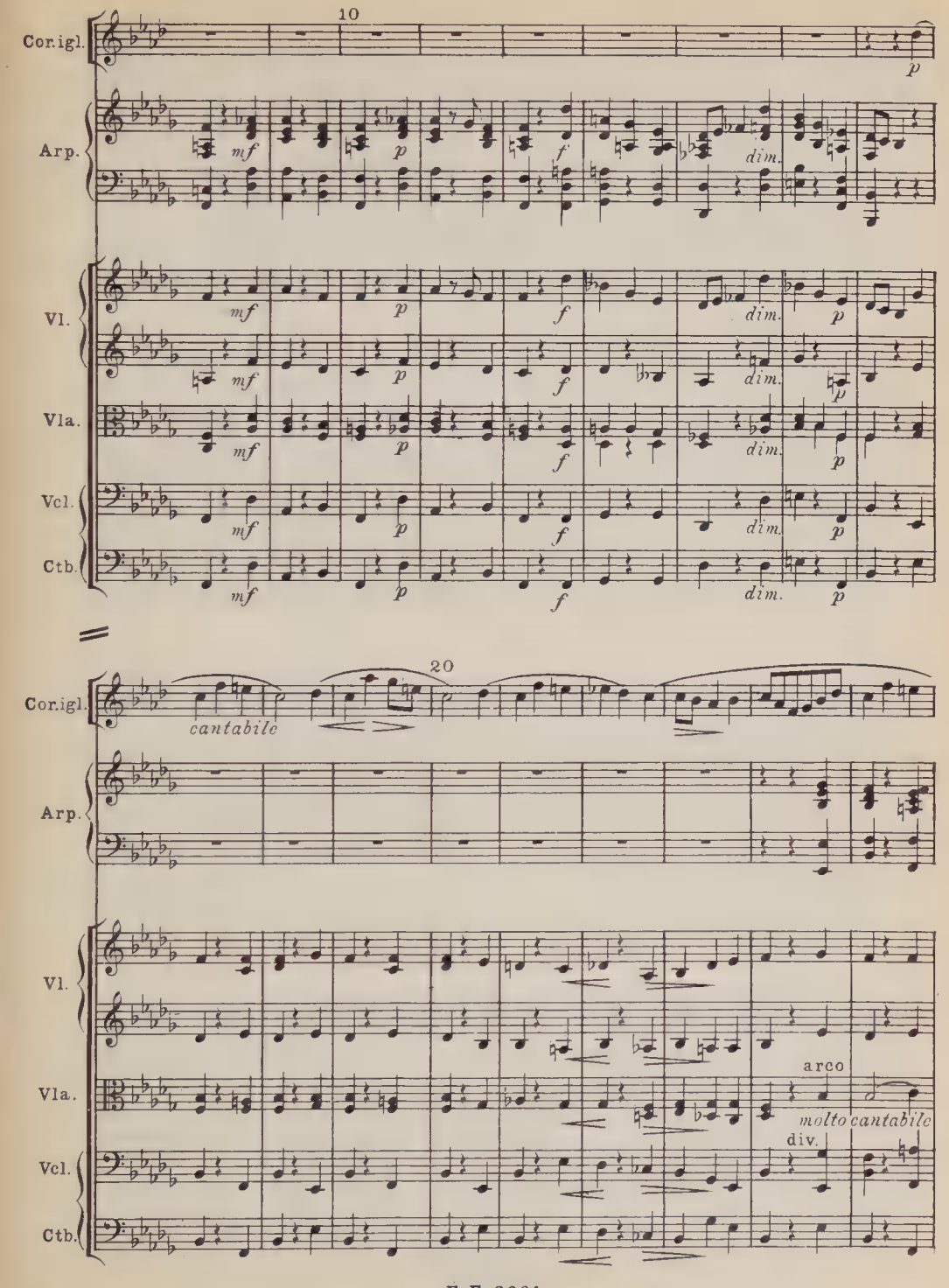

500
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl. e Ctb.
ff
sec.

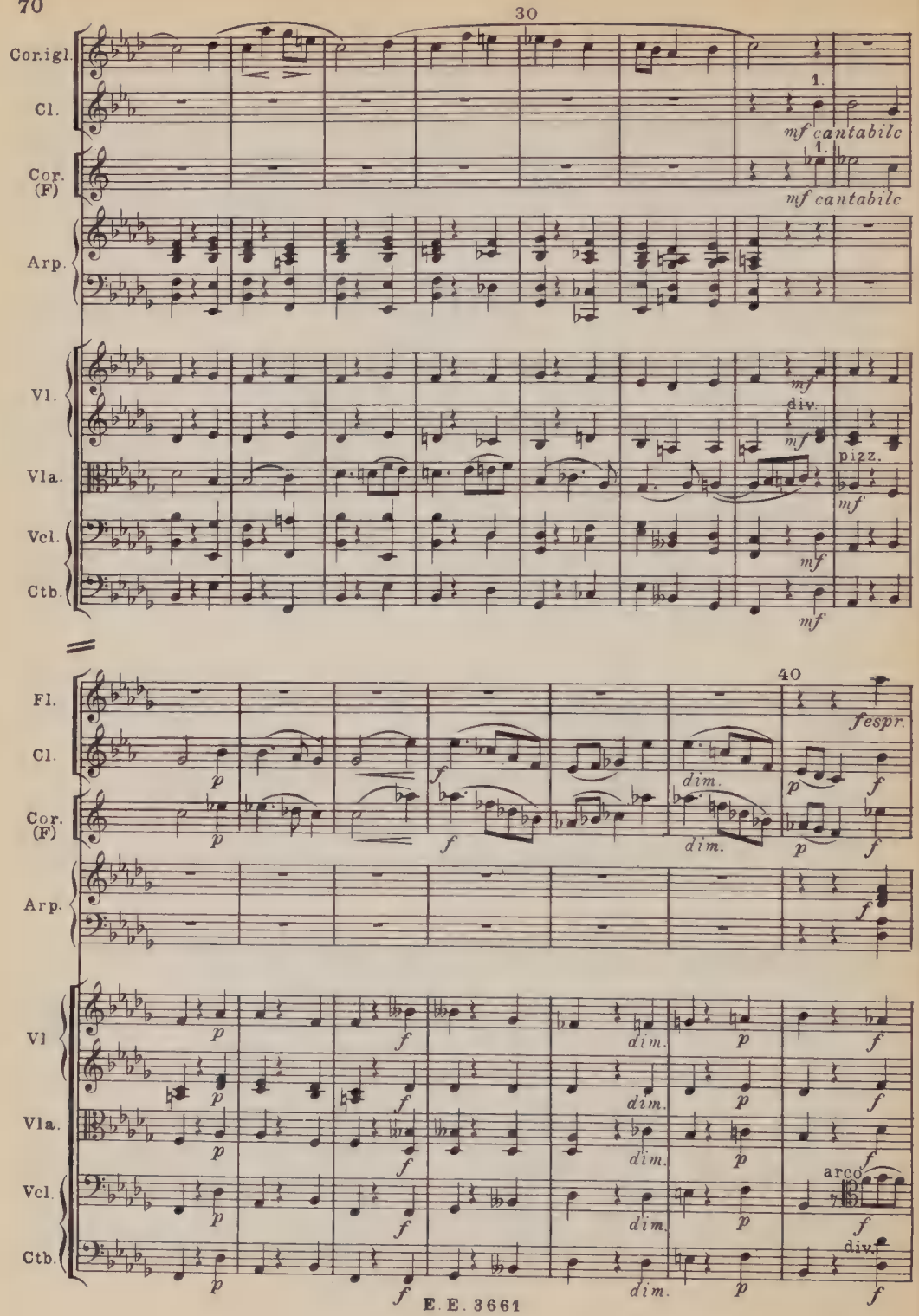

510
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl. e Ctb.
a 2
fff

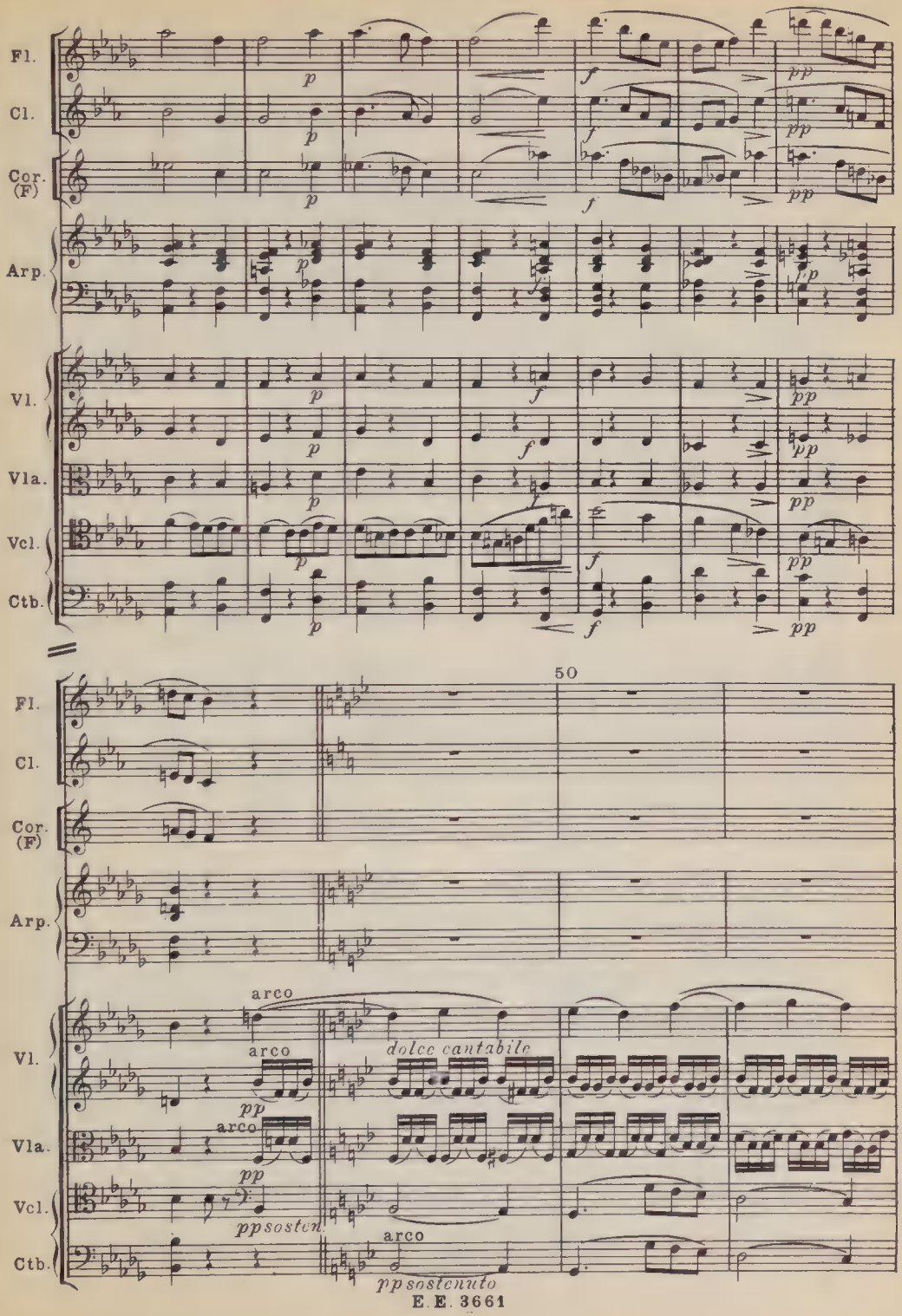

Lento
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (B)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.

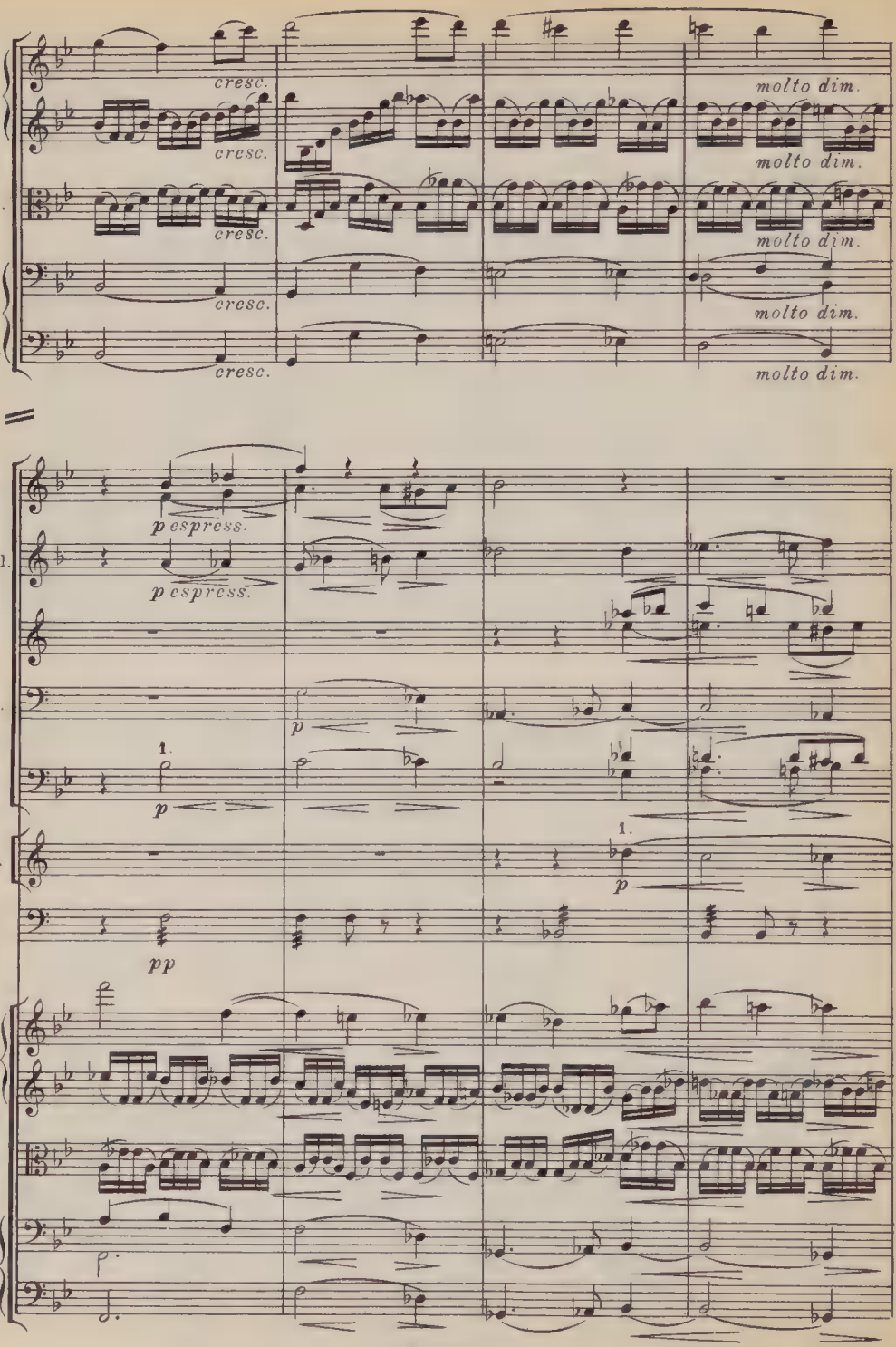
II

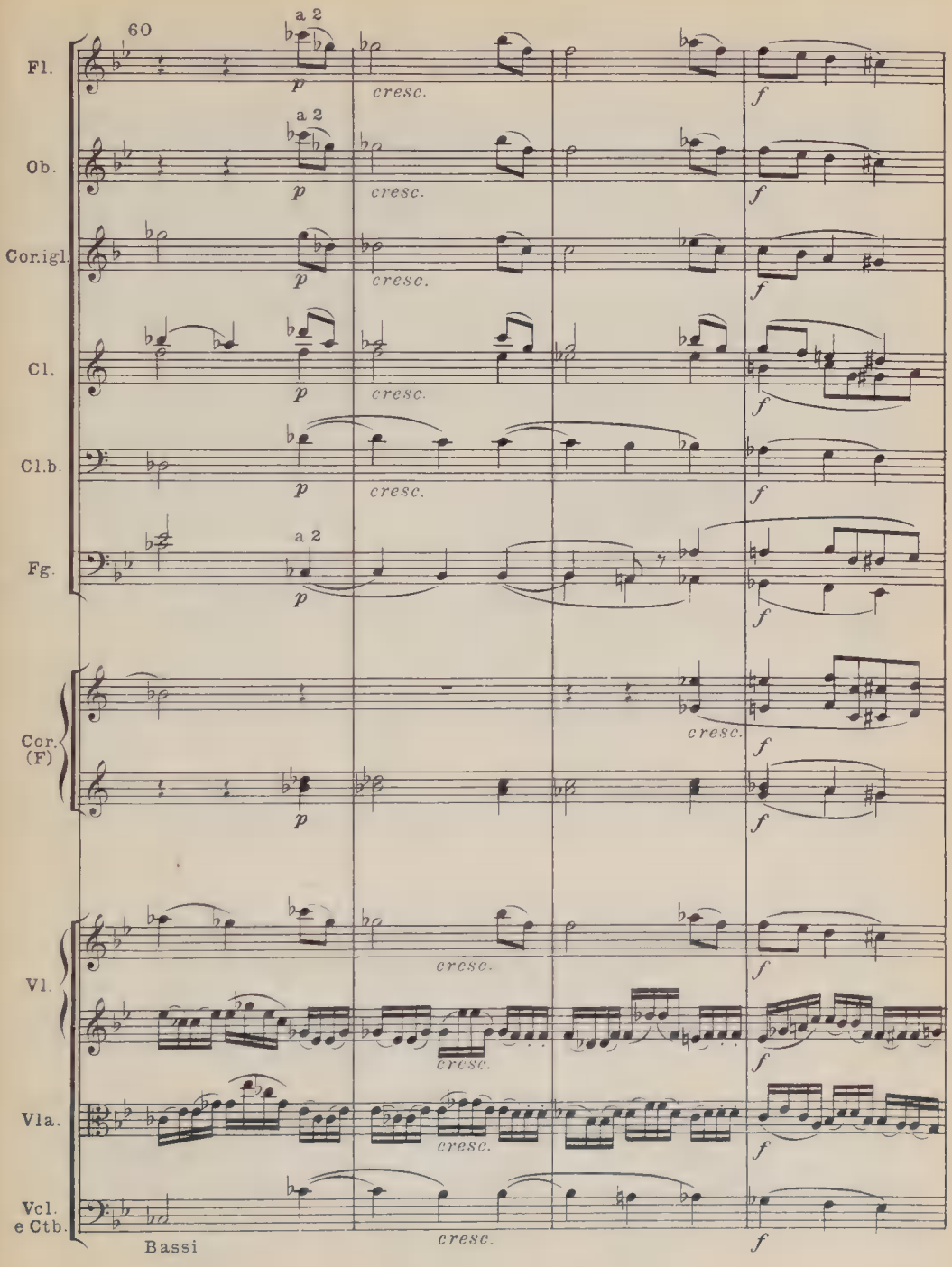

Allegretto
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti in B
Clarinetto basso in B
2 Fagotti
I II
4 Corni in F
III IV
2 Trombe in F
Timpani
Arpa
p
Violino I
Violino II
Viola
Violoncello
Contrabasso
pizz.
div.
p pizz.

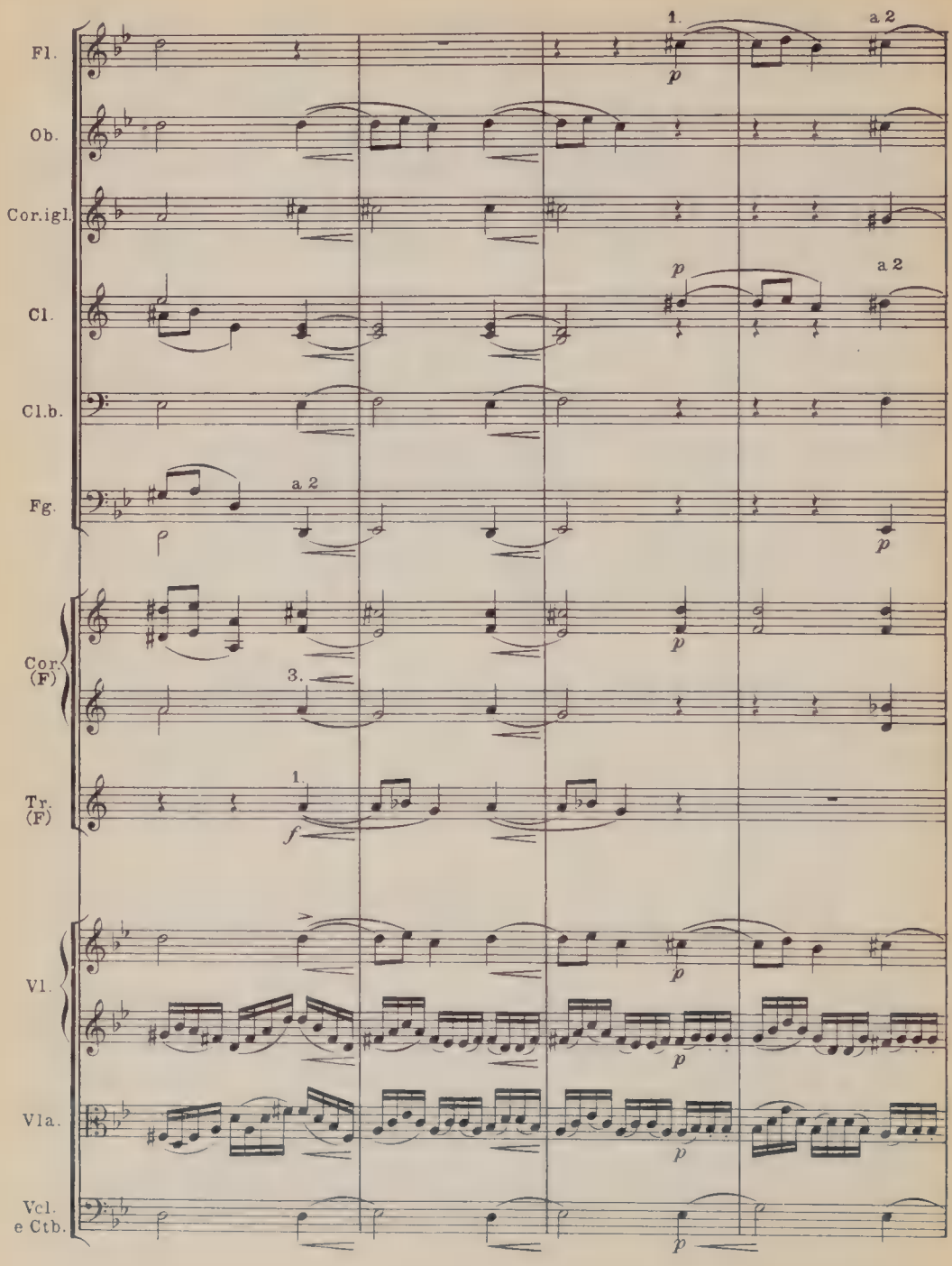

10
Cor.igl.
Arp.
Vl.
Vla.
Vcl.
Ctb.
mf
p
f
dim.
20
cantabile
arco
molto cantabile
div.

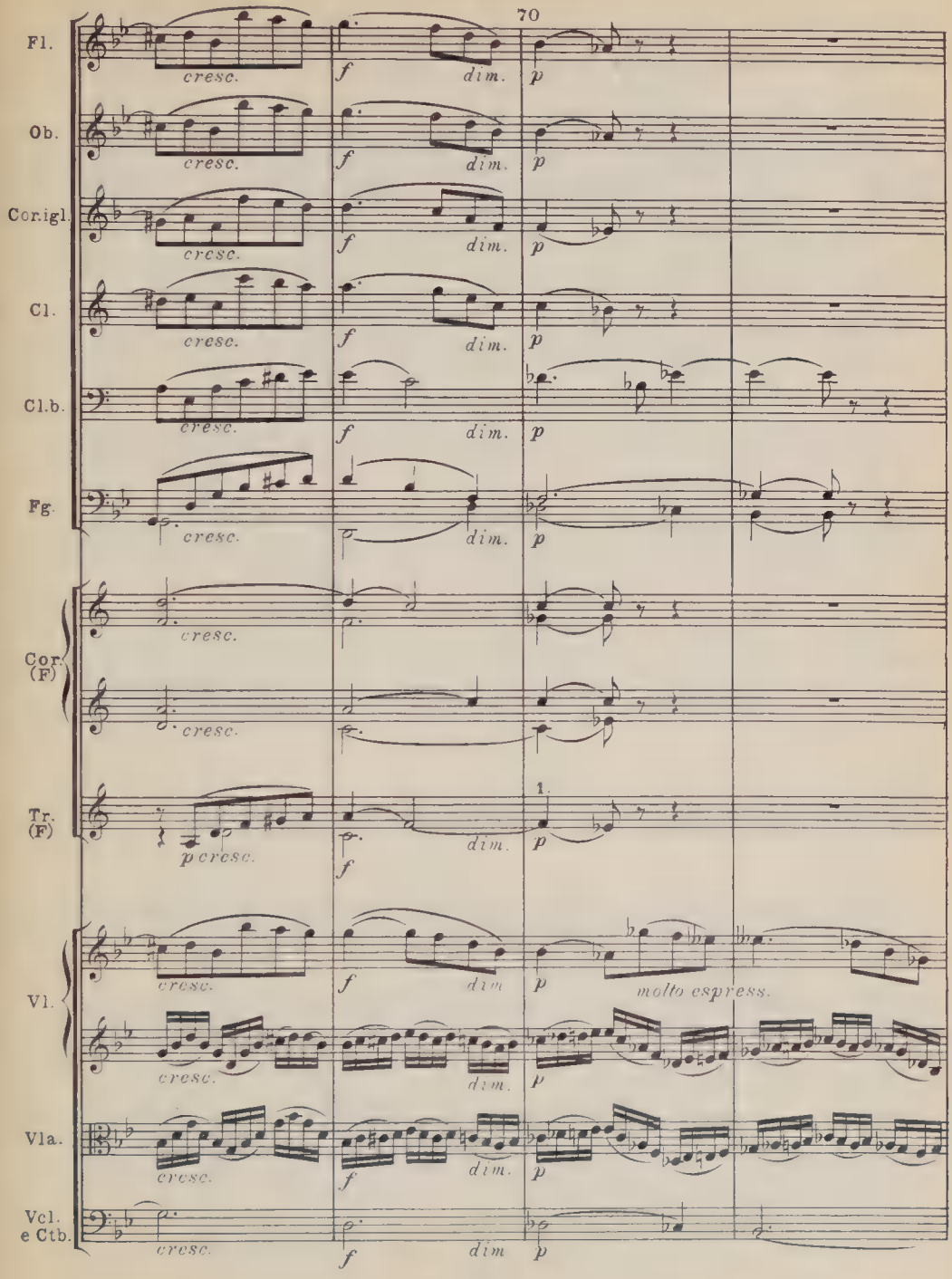

30
Cor.igl.
Cl.
Cor. (F)
Arp.
Vl.
Vla.
Vcl.
Ctb.
1.
mf cantabile
1.
mf cantabile
mf
div.
mf
pizz.
mf
mf
mf
40
Fl.
Cl.
Cor. (F)
Arp.
Vl
Vla.
Vcl.
Ctb.
fespr.
p
f
dim.
arco
div.

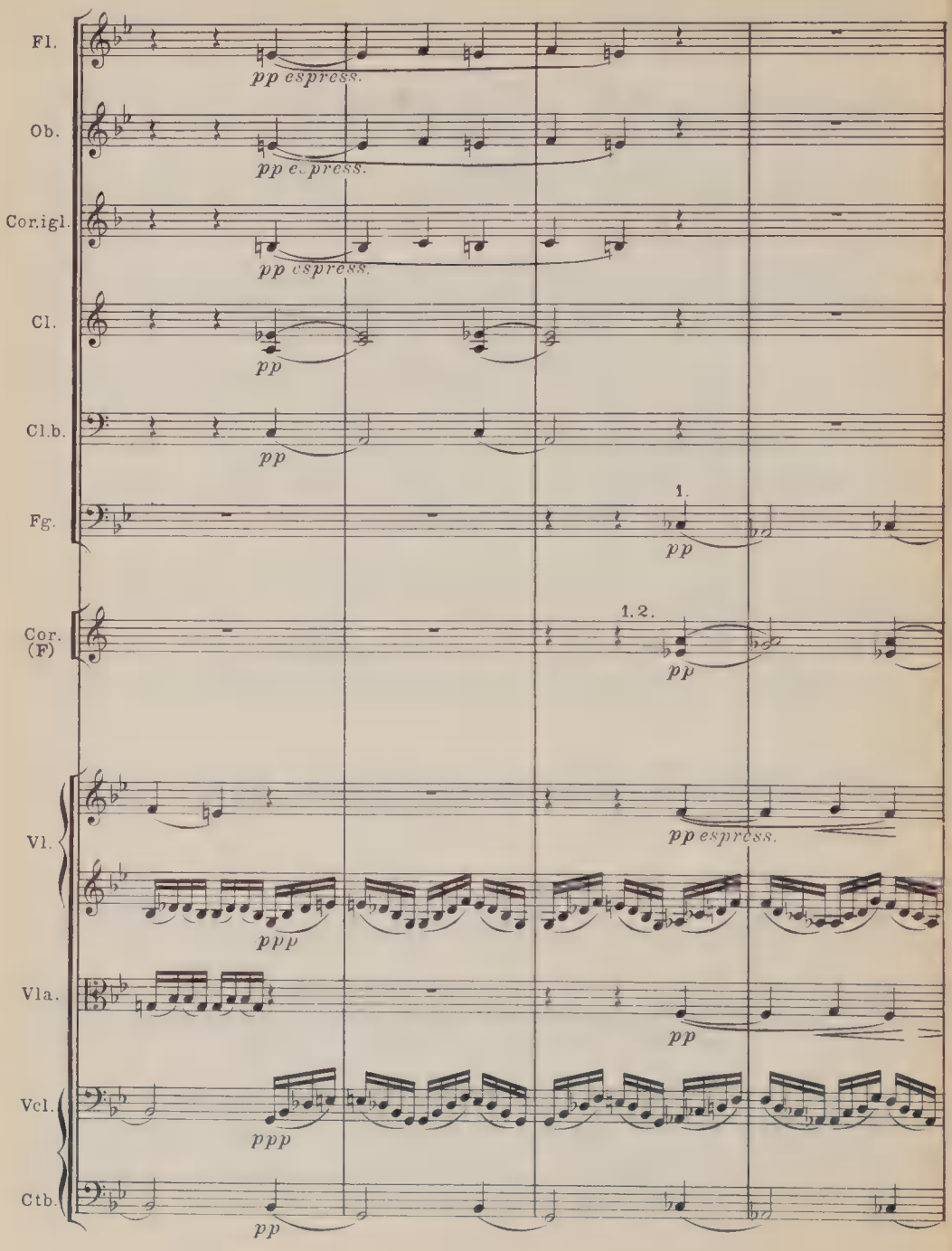

Fl.
Cl.
Cor. (F)
Arp.
Vl.
Vla.
Vcl.
Ctb.
50
arco
dolce cantabile
ppsostenuto

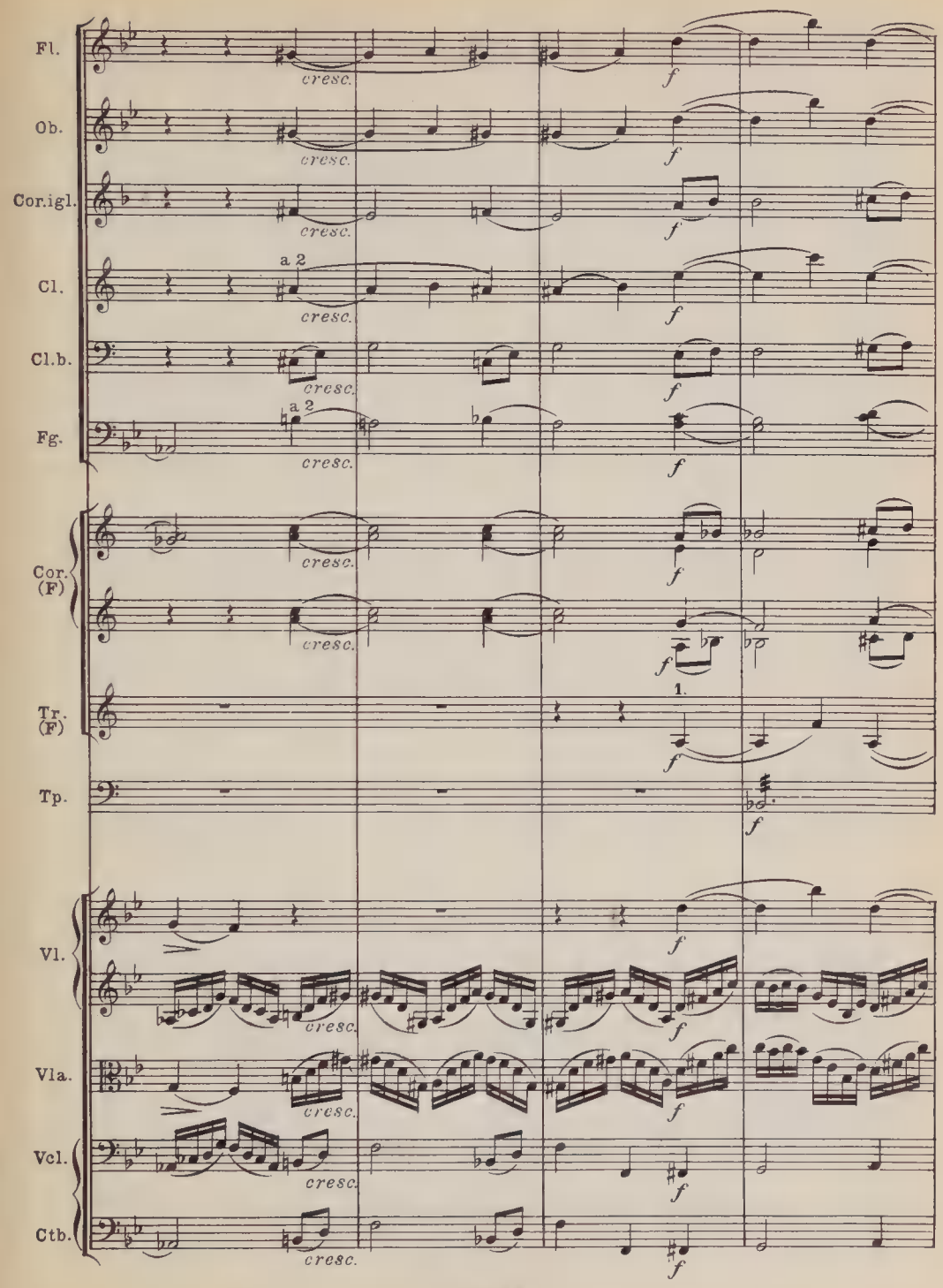

Vl.
Vla.
Vcl.
Ctb.
cresc.
molto dim.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tp.
p espress.
p
pp
1.

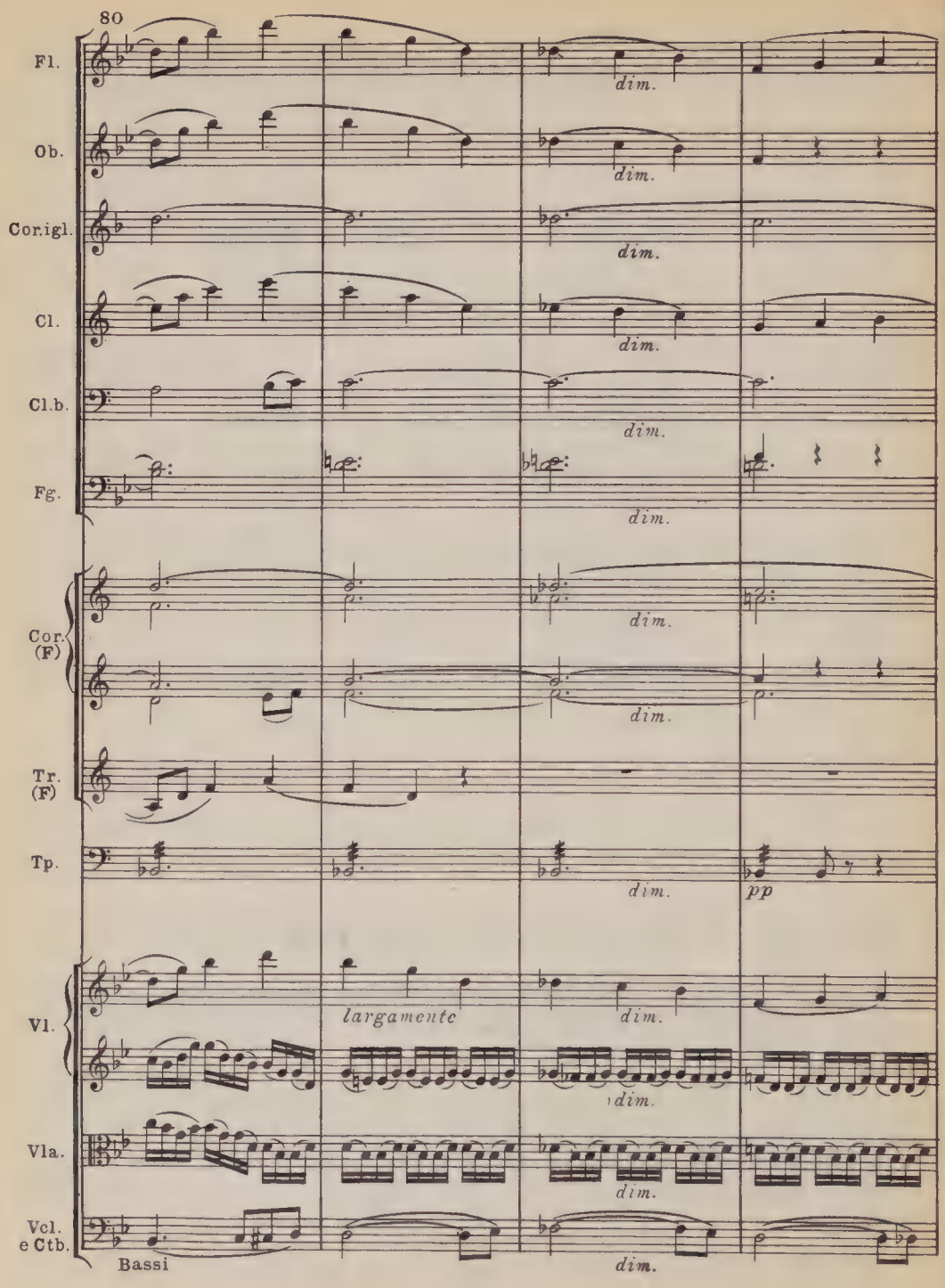

60
Fl.
Ob.
Cor.ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. e Ctb.
a 2
p
cresc.
f
Bassi

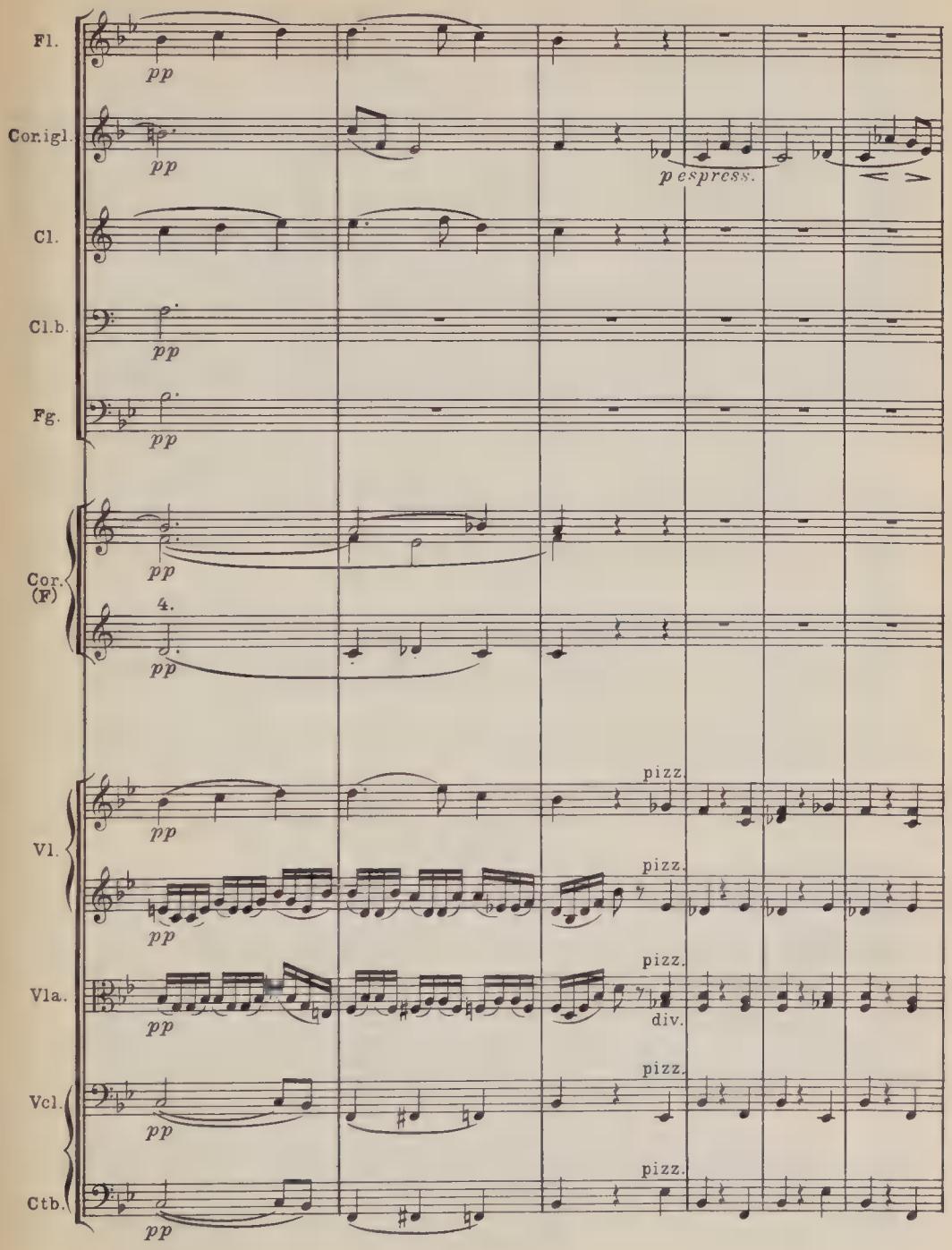

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Vl.
Vla.
Vcl. e Ctb.
1.
a 2
p
a 2
a 2
p
p
3.
1.
f
p
p
p
p

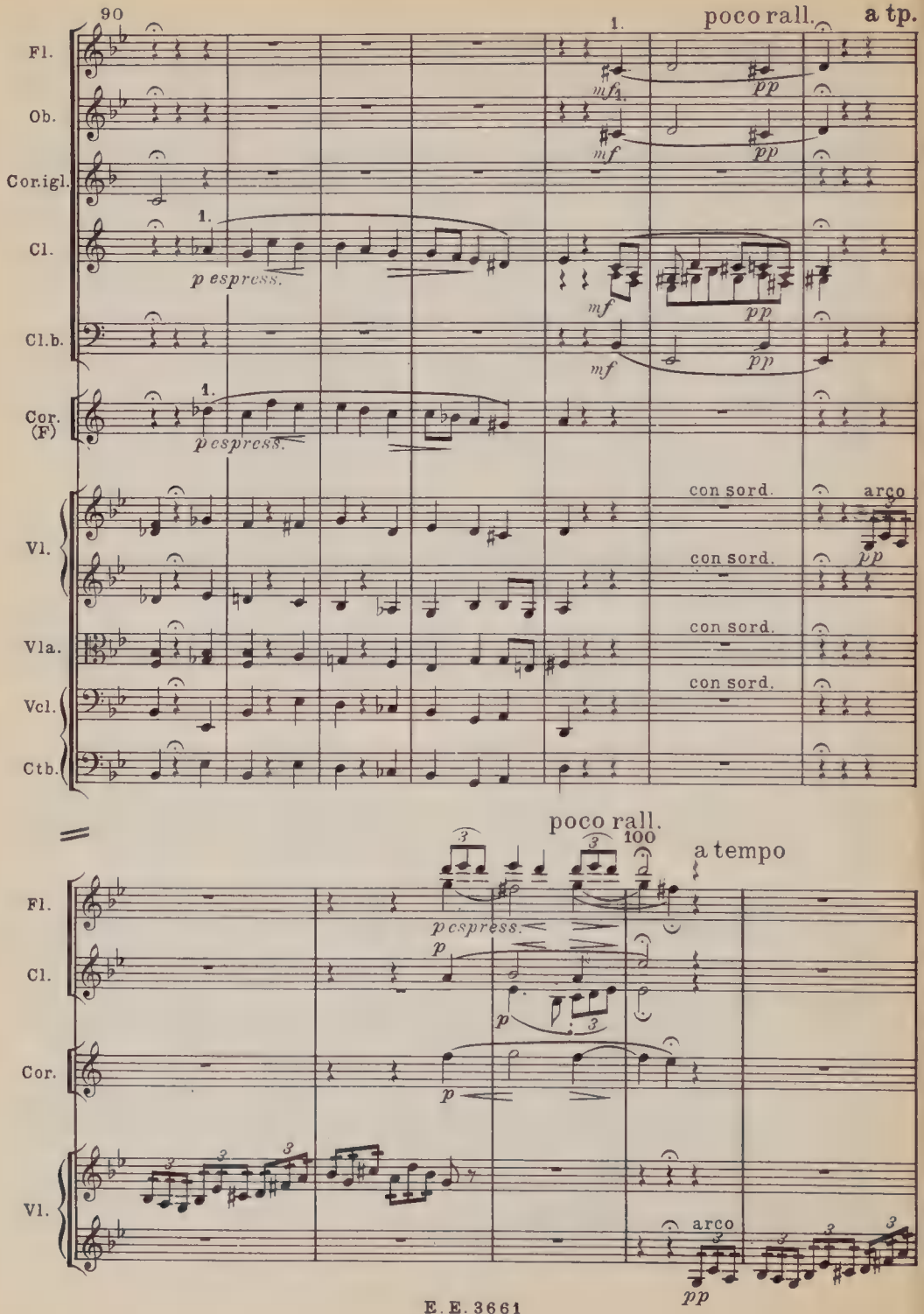

70
Fl.
Ob.
Corngl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Vl.
Vla.
Vcl. e Ctb.
cresc.
f
dim.
p
molto espress.
1.

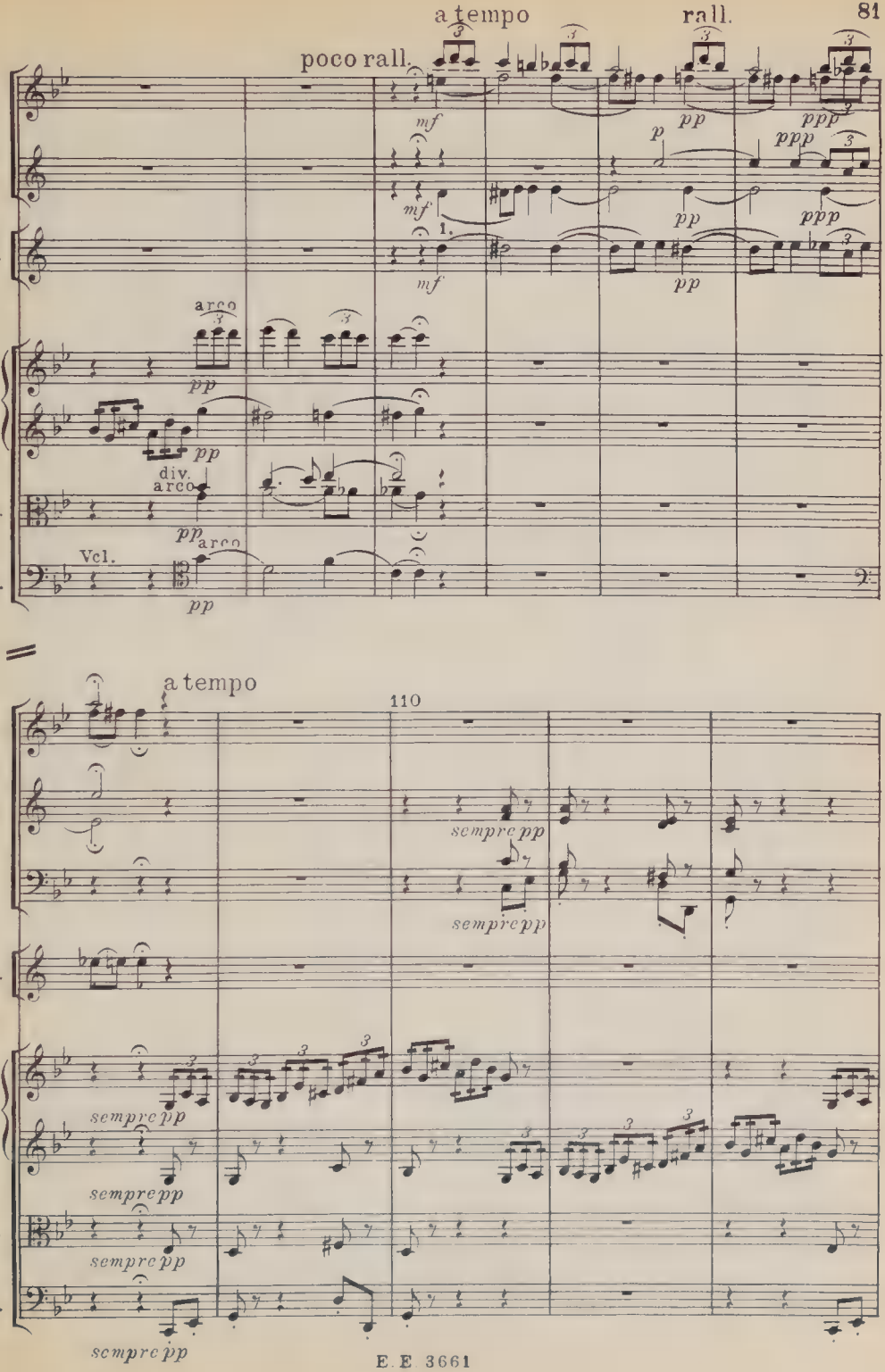

Fl.
pp espress.
Ob.
pp espress.
Corngl.
pp espress.
Cl.
pp
Cl.b.
pp
Fg.
1.
pp
Cor. (F)
1.2.
pp
Vl.
pp espress.
ppp
Vla.
pp
Vcl.
ppp
Ctb.
pp

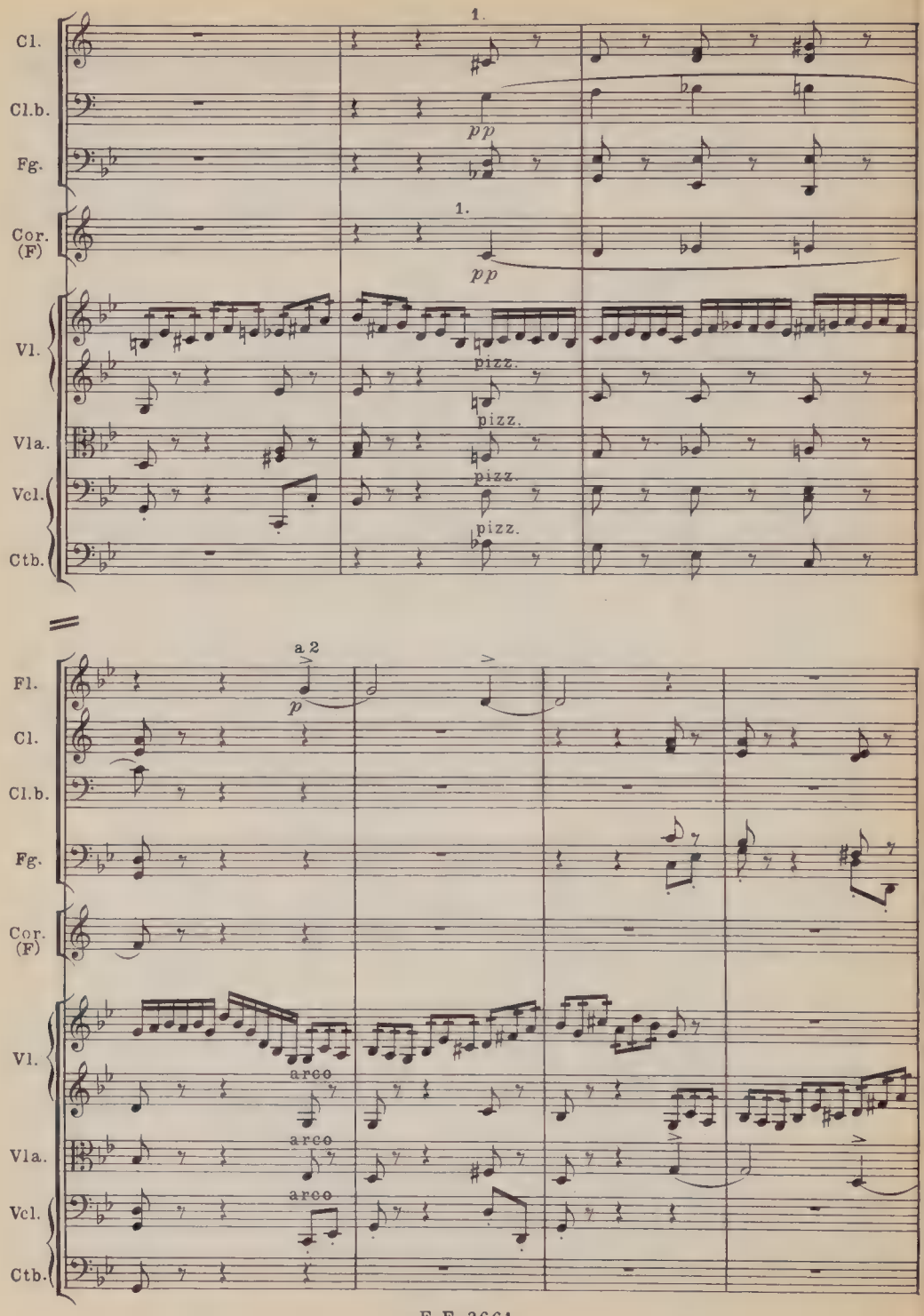

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Tp.
Vl.
Vla.
Vcl.
Ctb.
cresc.
f
a 2
1.

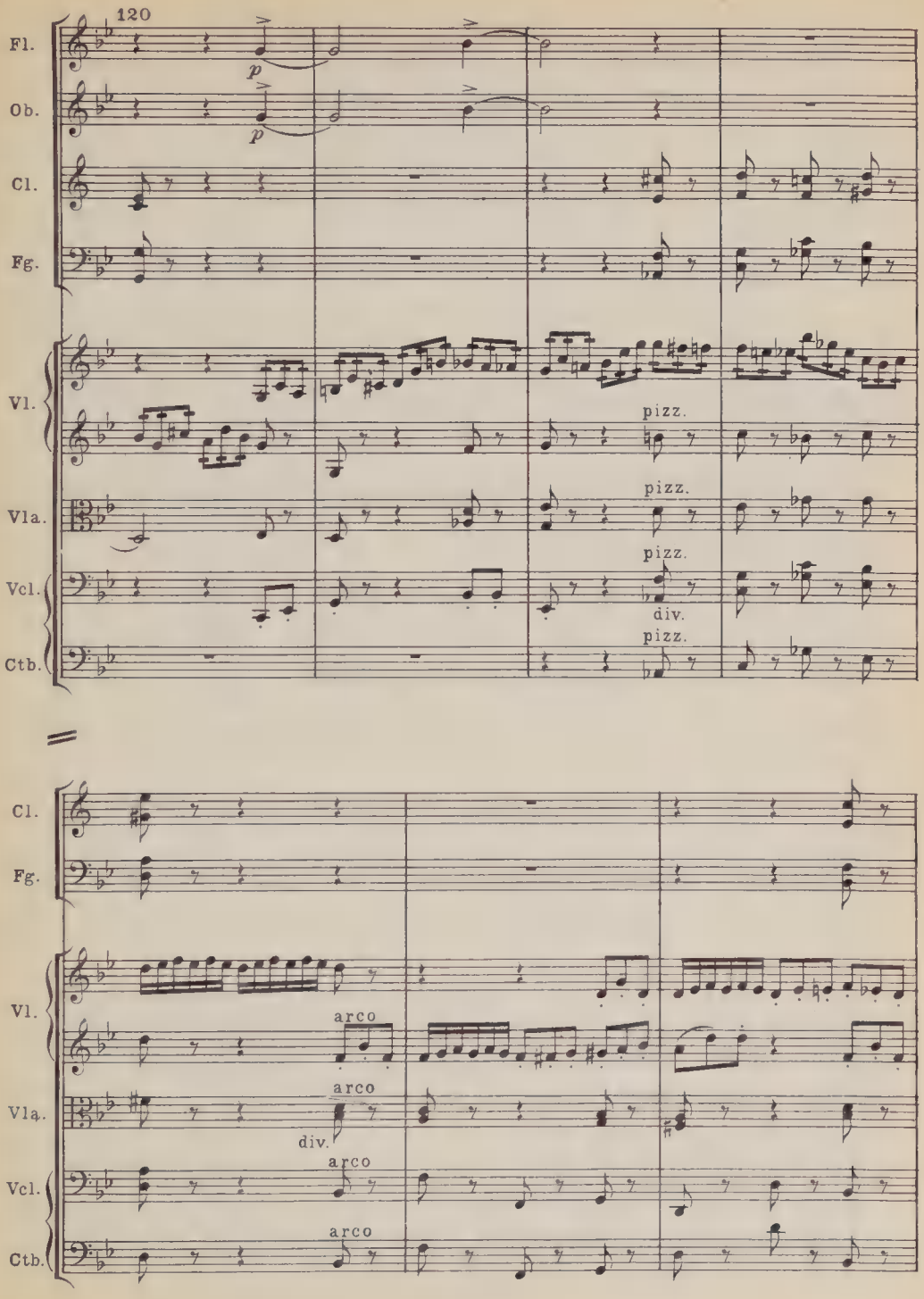

80
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Tp.
Vl.
Vla.
Vcl. e Ctb.
Bassi
dim.
largamente
pp

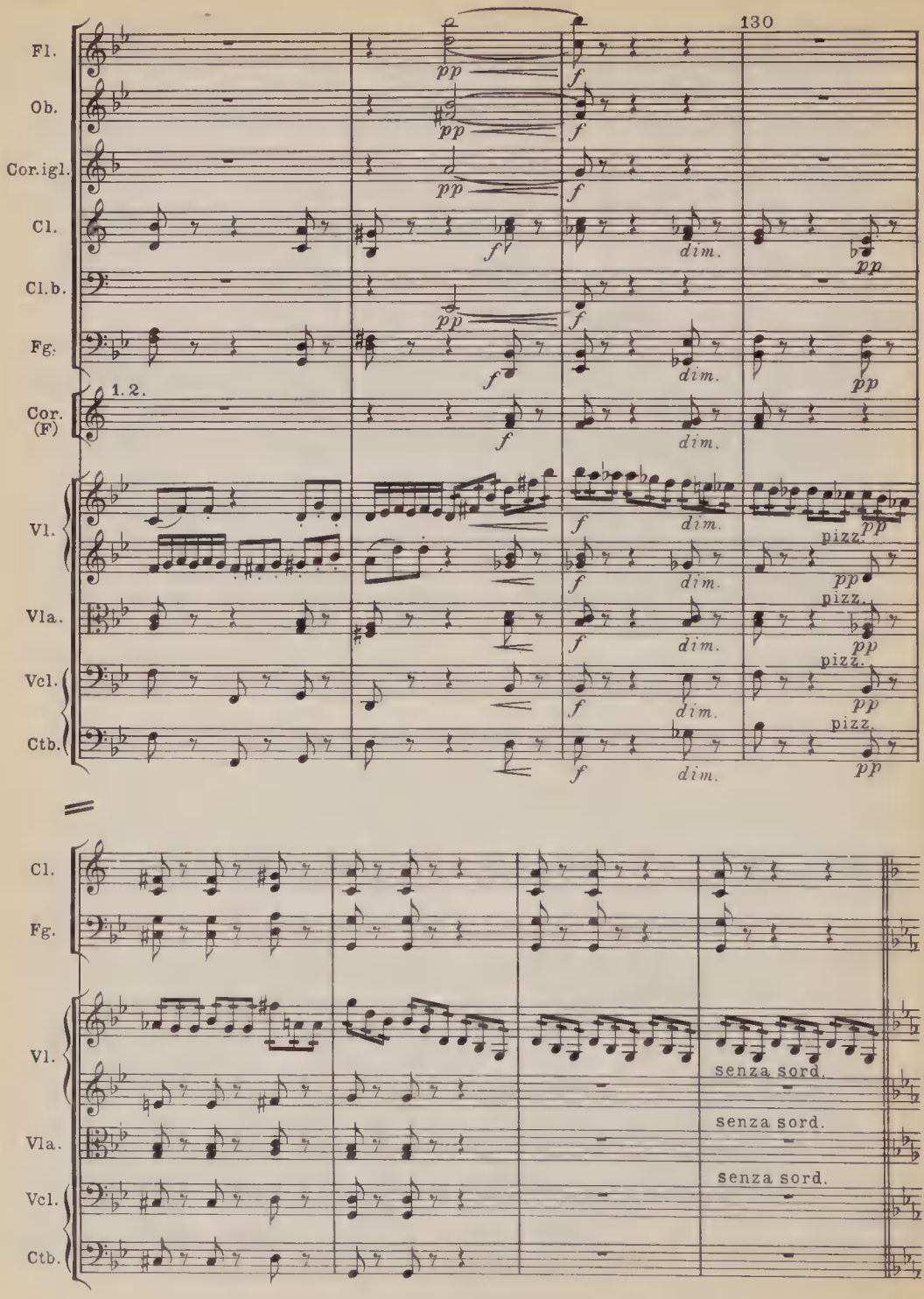

Fl.
pp
Cor.igl.
pp
espress.
Cl.
Cl.b.
pp
Fg.
pp
Cor. (F)
pp
4.
pp
Vl.
pp
pizz.
pizz.
Vla.
pp
pizz.
div.
Vcl.
pp
pizz.
Ctb.
pp
pizz.

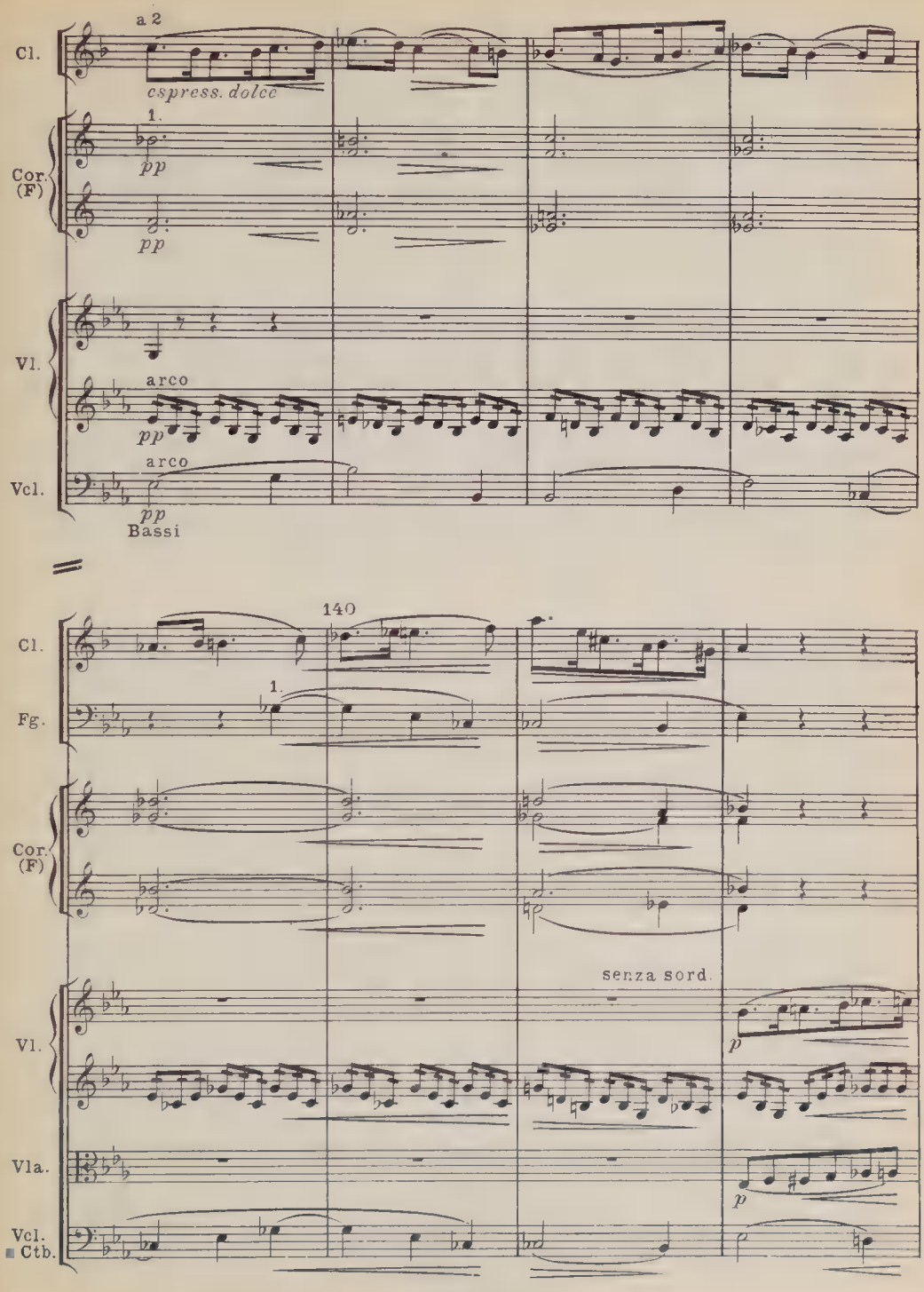

90
1.
poco rall.
a tp.
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
mf
pp
p espress.
con sord.
arco
poco rall.
100
a tempo
p cspress.
p
pp

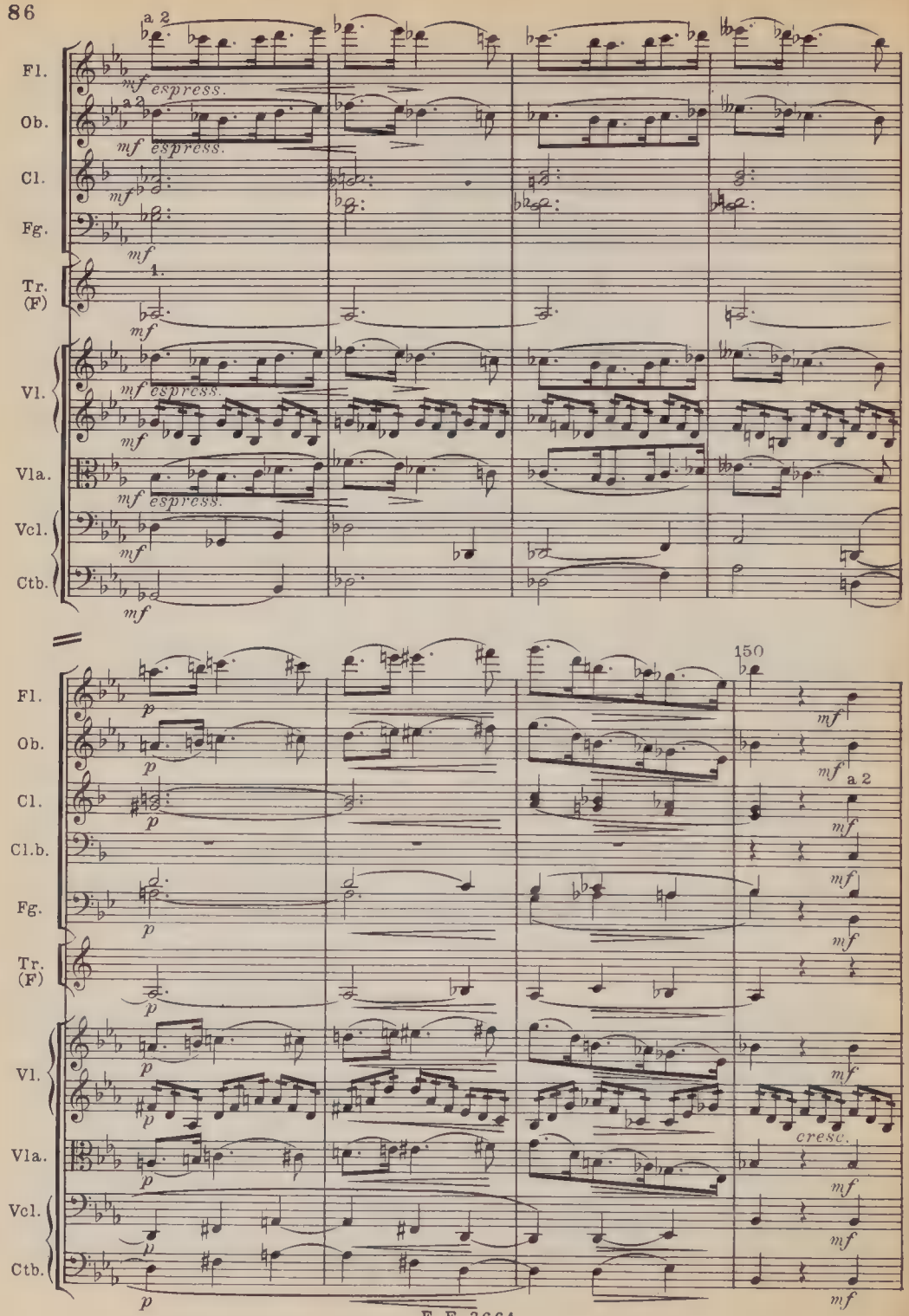

a tempo
rall.
poco rall.
Fl.
Cl.
Cor. (F)
Vl.
Vla.
Vcl.
mf
pp
ppp
p
1.
arco
div.
Vcl.
a tempo
110
Fg.
sempre pp

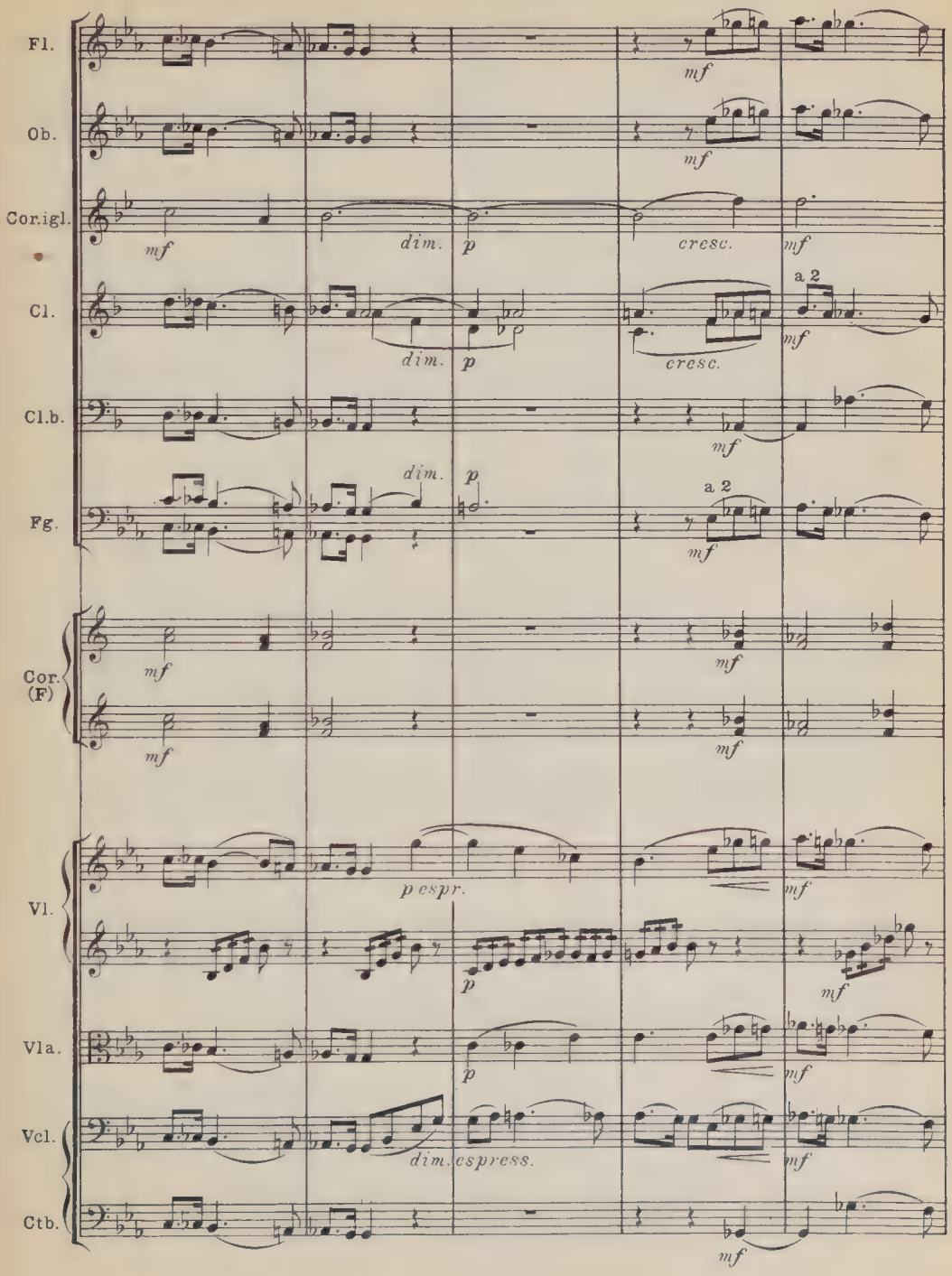

1.
Cl.
Cl.b.
Fg.
pp
1.
Cor. (F)
pp
Vl.
pizz.
Vla.
pizz.
Vcl.
pizz.
Ctb.
pizz.
a 2
Fl.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
arco
Vla.
arco
Vcl.
arco
Ctb.

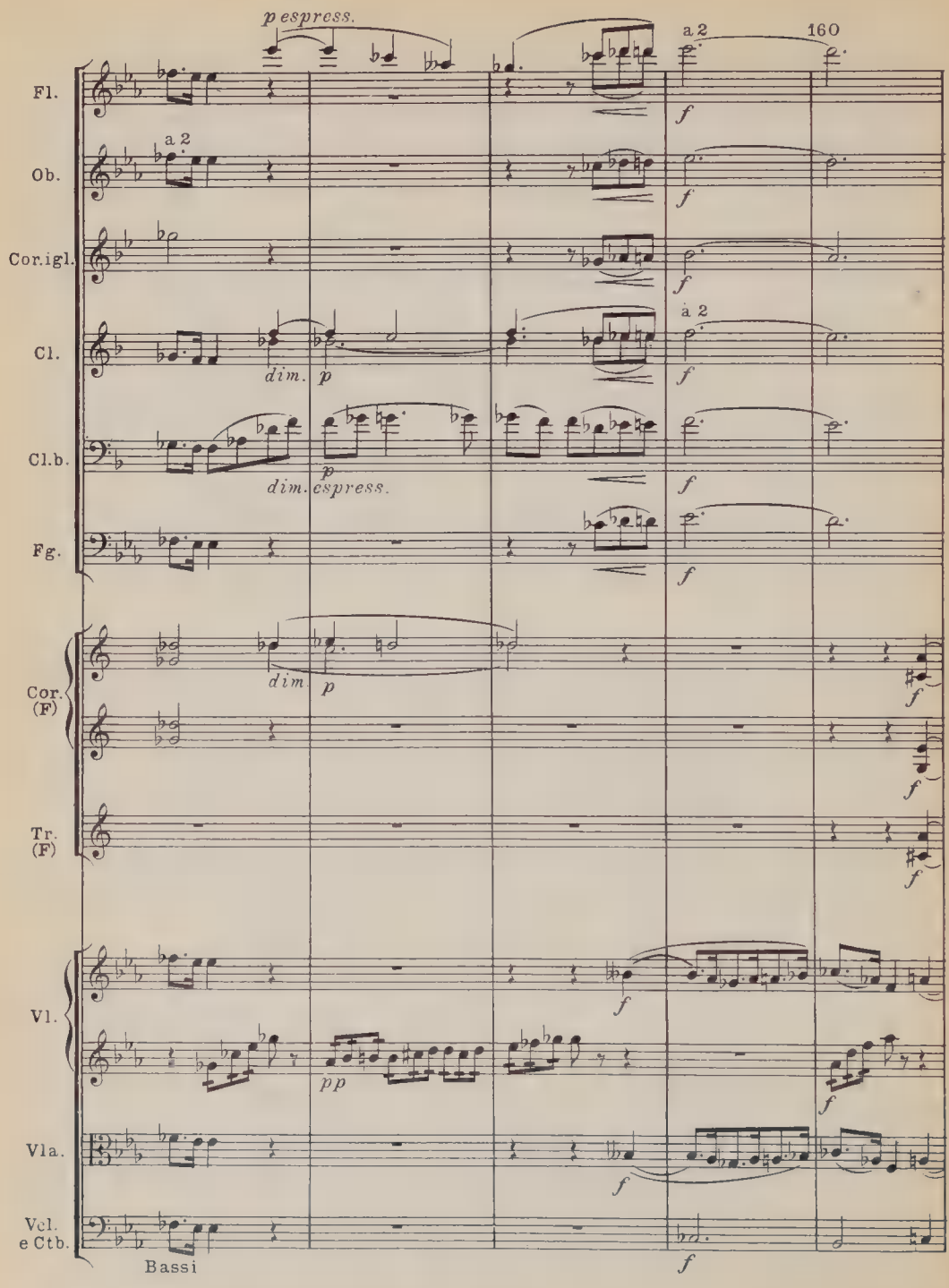

120
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vcl.
Ctb.
p
p
pizz.
pizz.
pizz.
div.
pizz.
Cl.
Fg.
Vl.
Vla.
Vcl.
Ctb.
arco
arco
div.
arco
arco

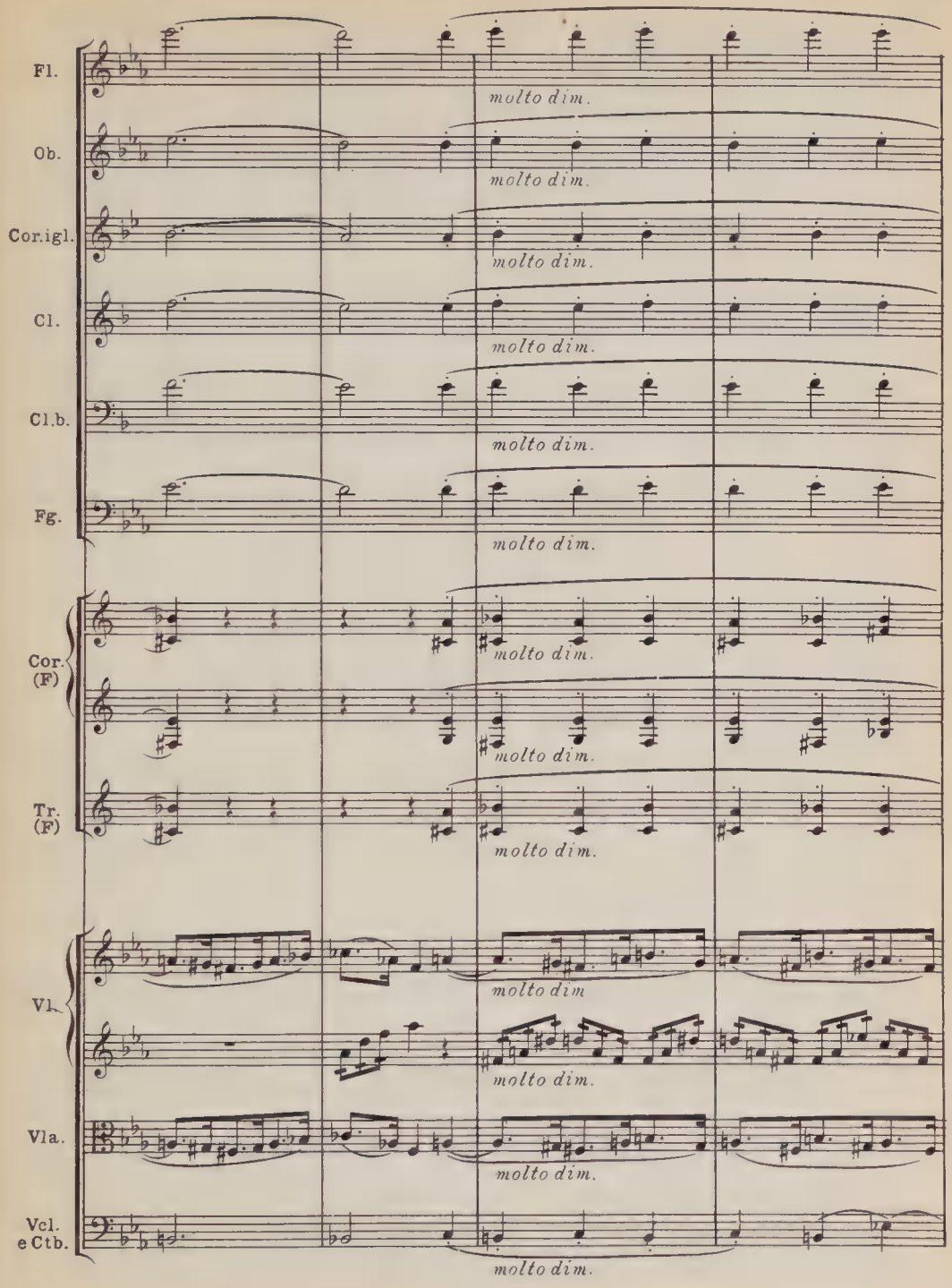

130
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
1.2.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
pp
f
dim.
pizz.
Cl.
Fg.
Vl.
Vla.
Vcl.
Ctb.
senza sord.
senza sord.
senza sord.

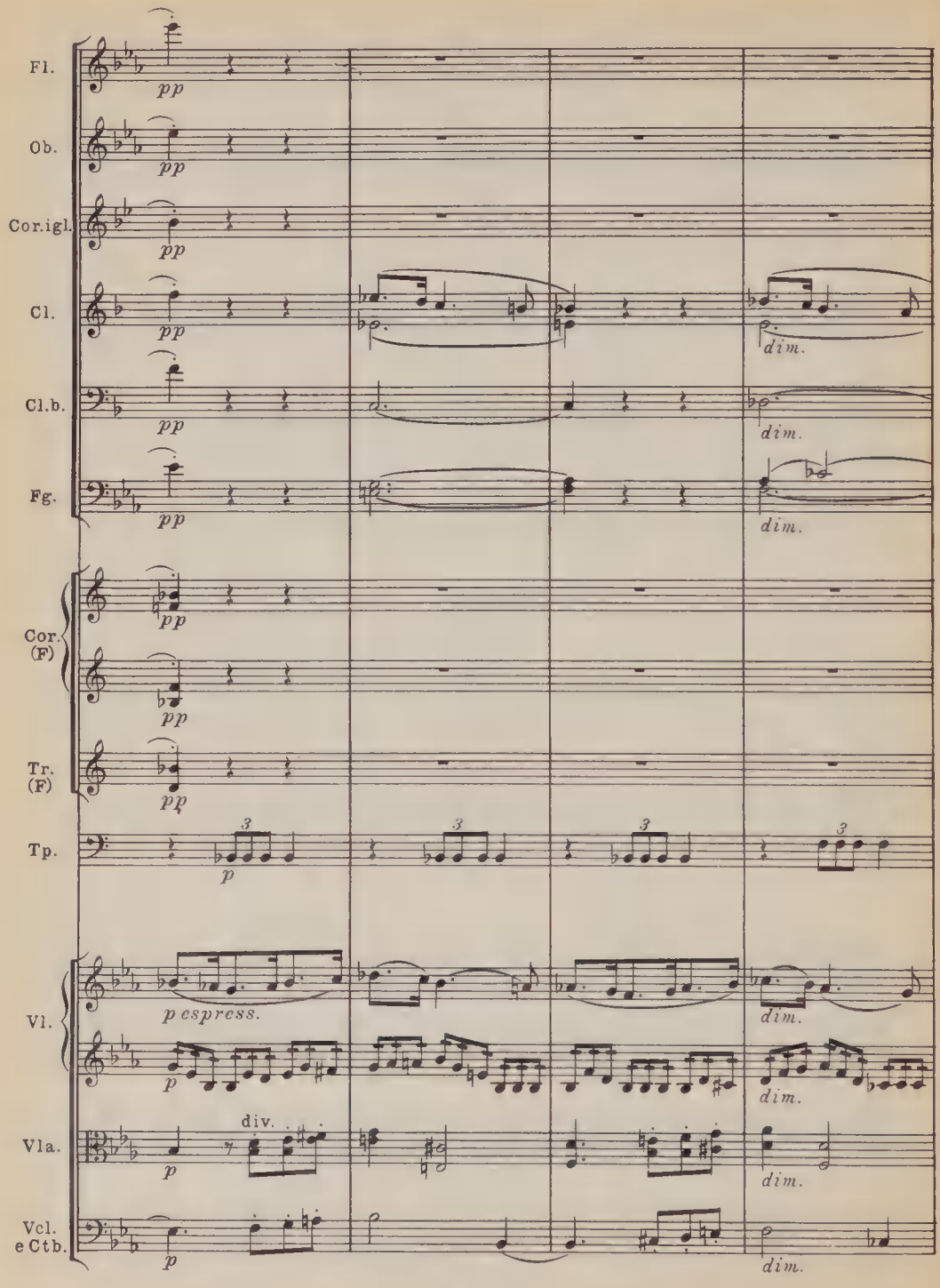

a 2
Cl.
espress. dolce
1.
pp
Cor. (F)
pp
Vl.
arco
pp
arco
Vcl.
pp
Bassi
140
Cl.
1.
Fg.
Cor. (F)
senza sord.
Vl.
p
Vla.
p
Vcl.
Ctb.

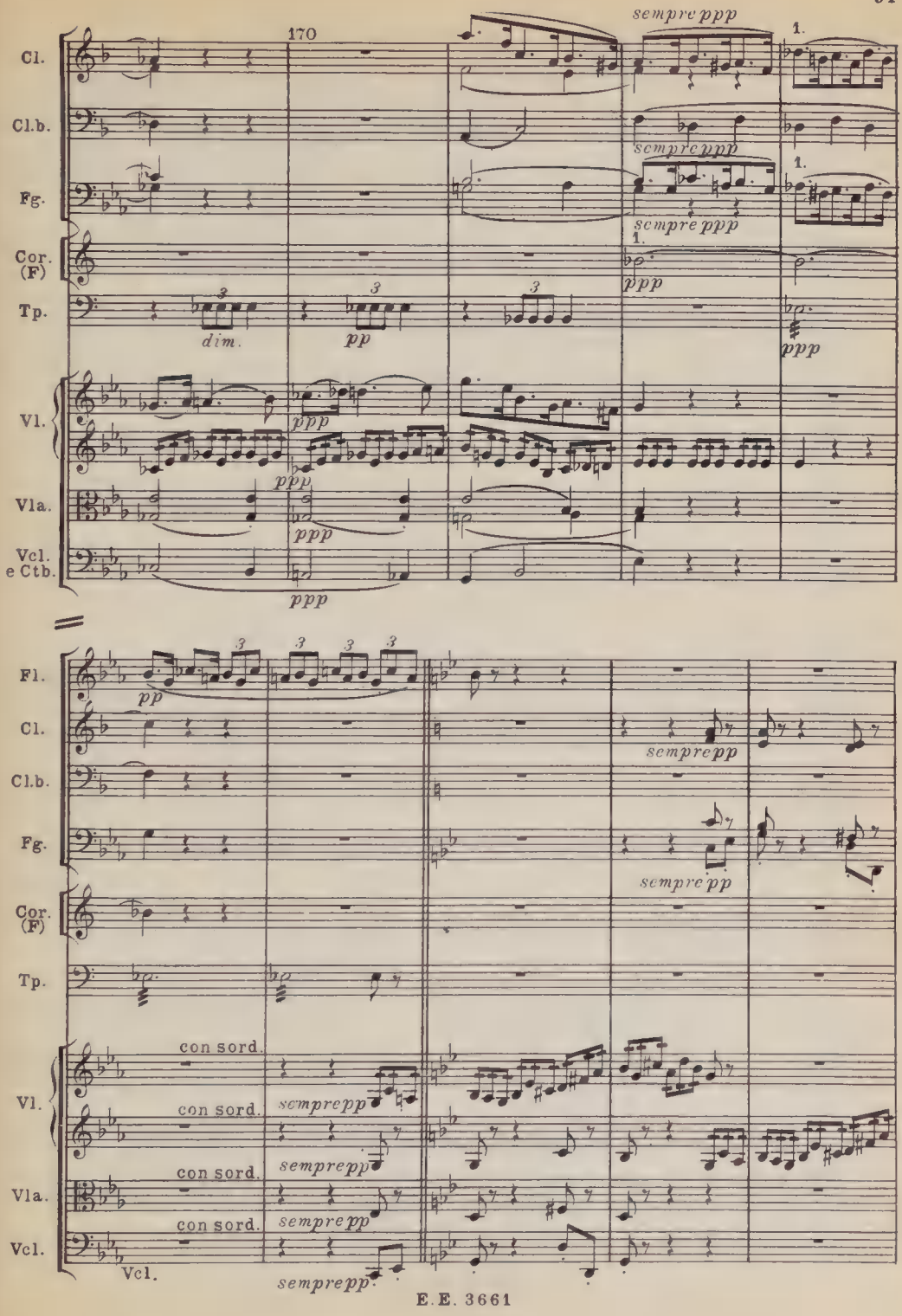

a 2
Fl.
mf espress.
Ob.
a 2
mf espress.
Cl.
mf
Fg.
mf
1.
Tr.
(F)
mf
Vl.
mf espress.
mf
Vla.
mf espress.
Vcl.
mf
Ctb.
mf
150
Fl.
p
mf
Ob.
p
mf
a 2
Cl.
p
mf
Cl.b.
mf
Fg.
p
mf
Tr.
(F)
p
Vl.
p
p
mf
Vla.
p
cresc.
Vcl.
p
mf
Ctb.
p
mf

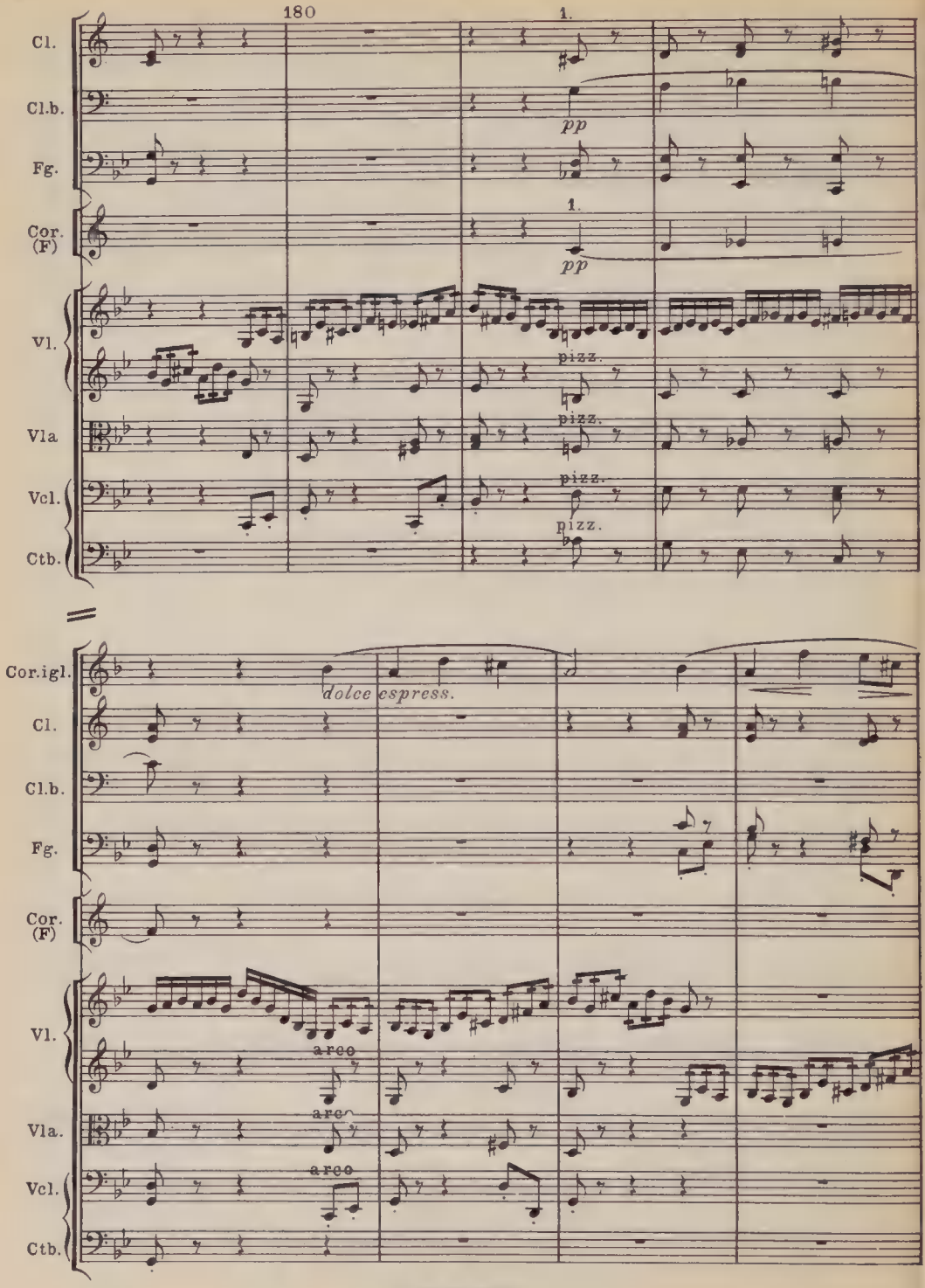

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
mf
dim.
p
cresc.
a 2
espr.
espress.

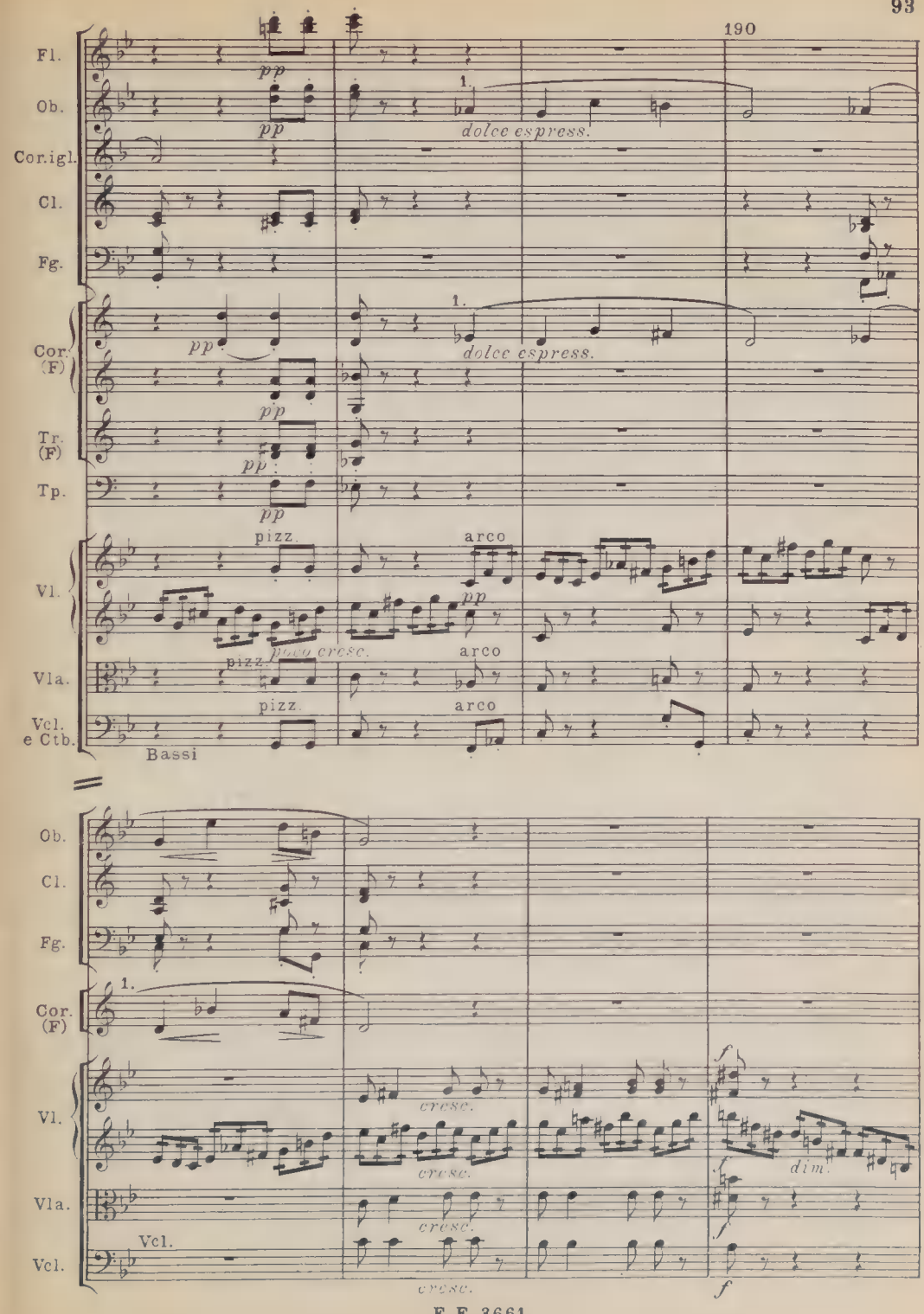

p espress.
a 2
160
Fl.
Ob.
a 2
Cor.igl.
Cl.
dim.
p
à 2
Cl.b.
dim. espress.
Fg.
Cor. (F)
dim.
Tr. (F)
Vl.
pp
Vla.
Vcl. e Ctb.
Bassi

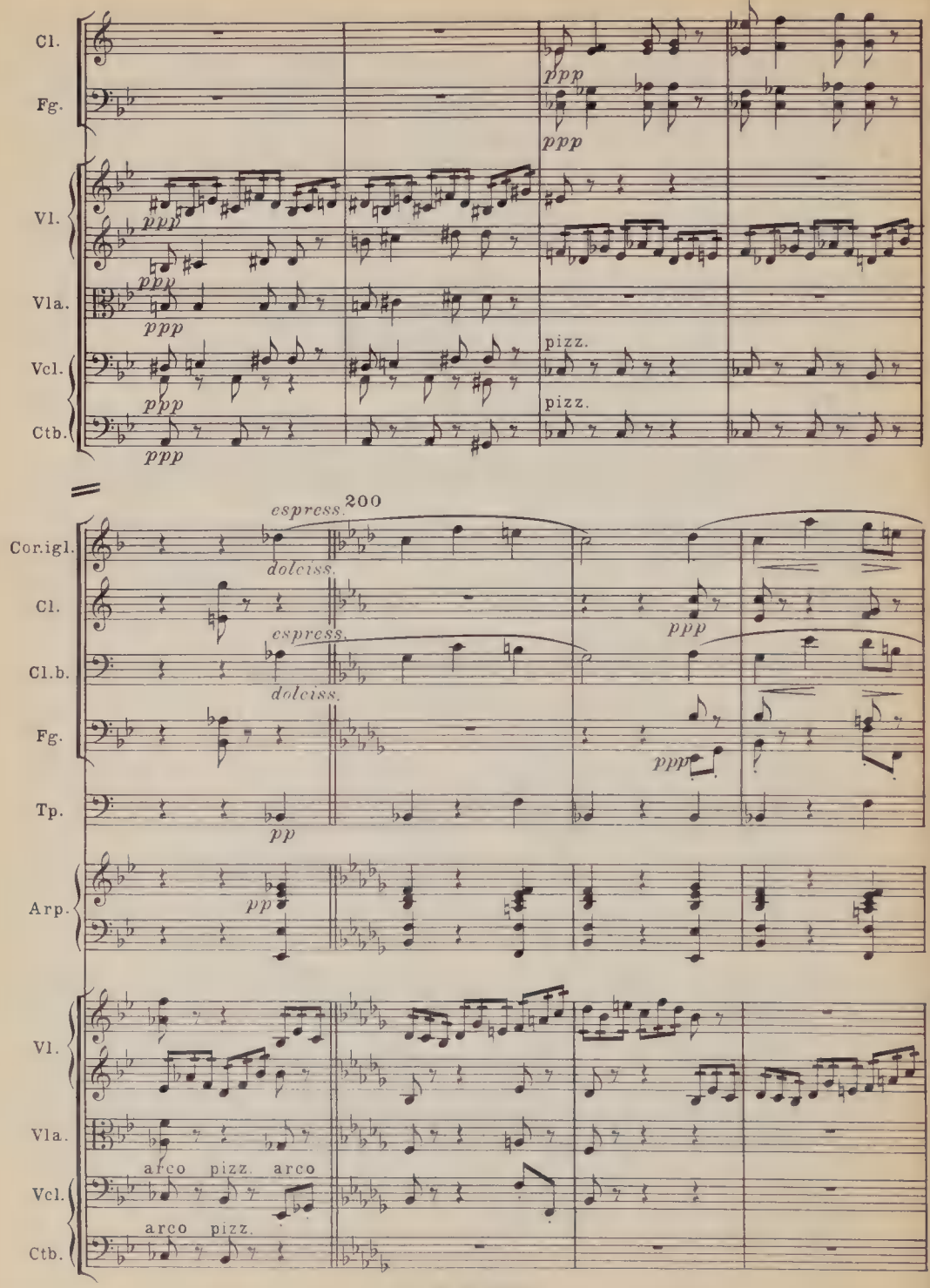

Fl.
molto dim.
Ob.
molto dim.
Cor.igl.
molto dim.
Cl.
molto dim.
Cl.b.
molto dim.
Fg.
molto dim.
Cor.
(F)
molto dim.
molto dim.
Tr.
(F)
molto dim.
Vl.
molto dim
molto dim.
Vla.
molto dim.
Vcl.
e Ctb.
molto dim.

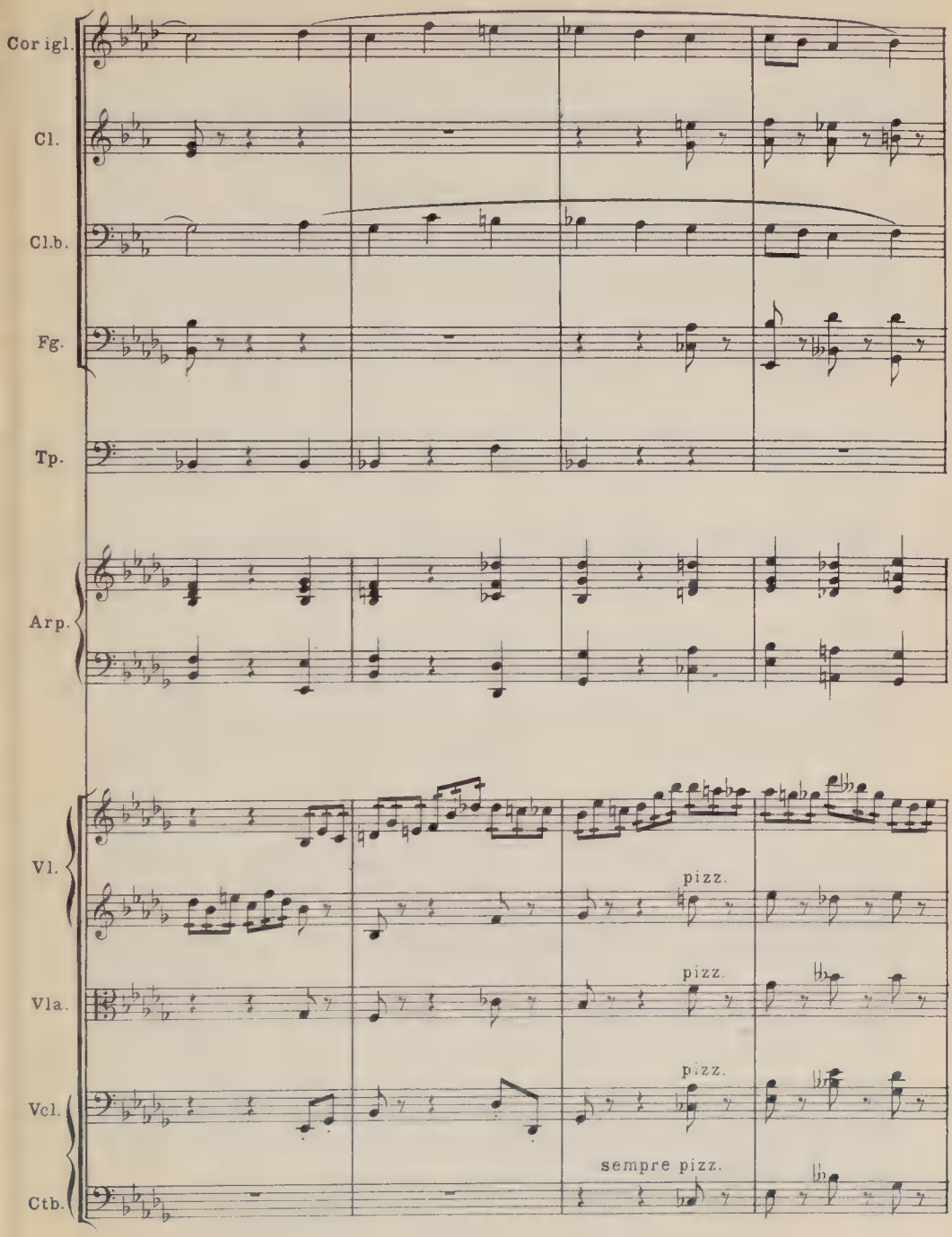

Fl.
pp
Ob.
pp
Cor.igl.
pp
Cl.
pp
dim.
Cl.b.
pp
dim.
Fg.
pp
dim.
Cor.
(F)
pp
pp
Tr.
(F)
pp
Tp.
3
p
3
3
3
Vl.
p espress.
dim.
p
dim.
Vla.
div.
p
dim.
Vcl.
e Ctb.
p
dim.

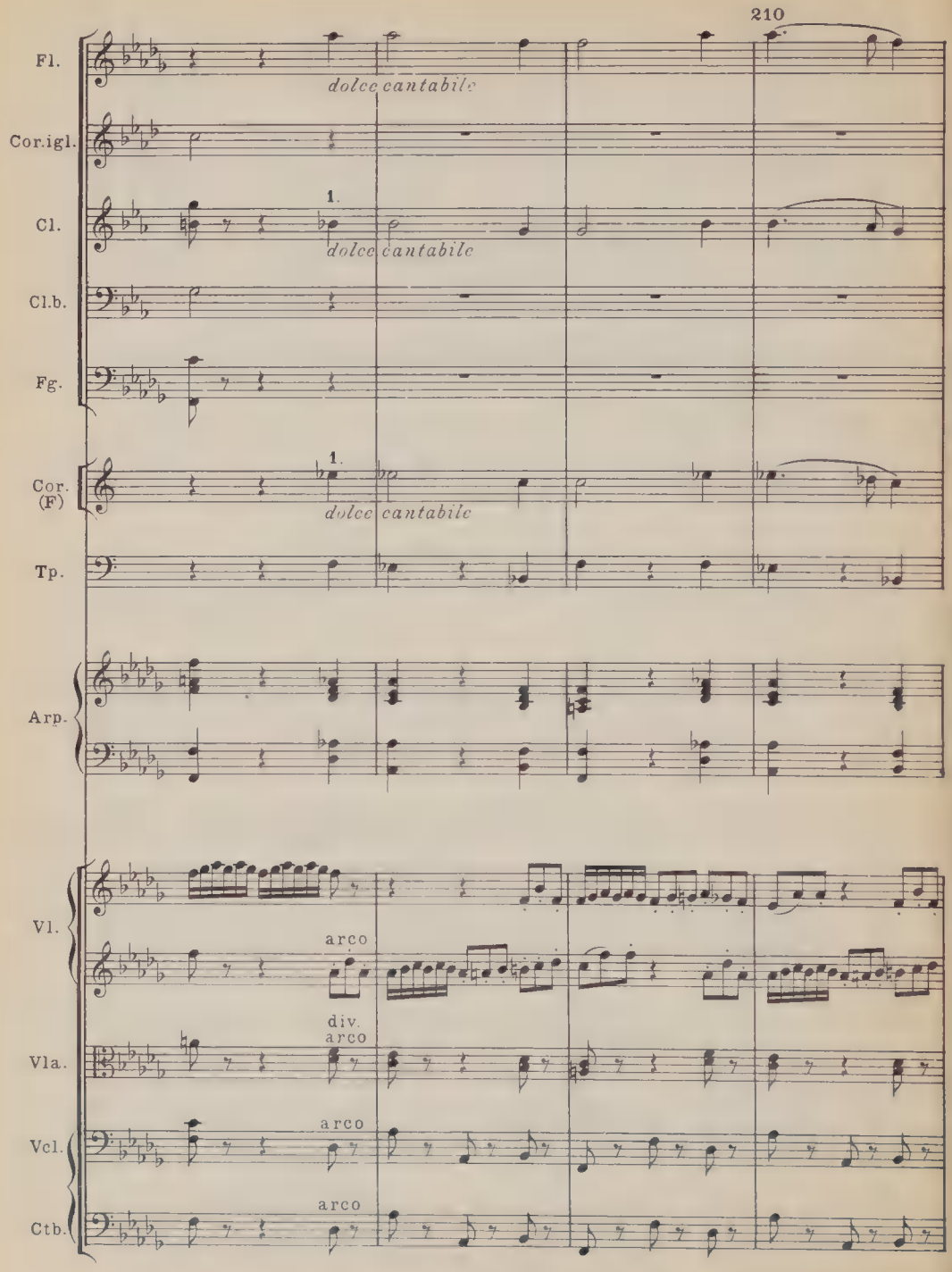

170
Cl.
Cl.b.
Fg.
Cor. (F)
Tp.
Vl.
Vla.
Vcl. e Ctb.
Fl.
Vcl.
sempre ppp
1.
dim.
pp
ppp
sempre pp
con sord.
Vcl.

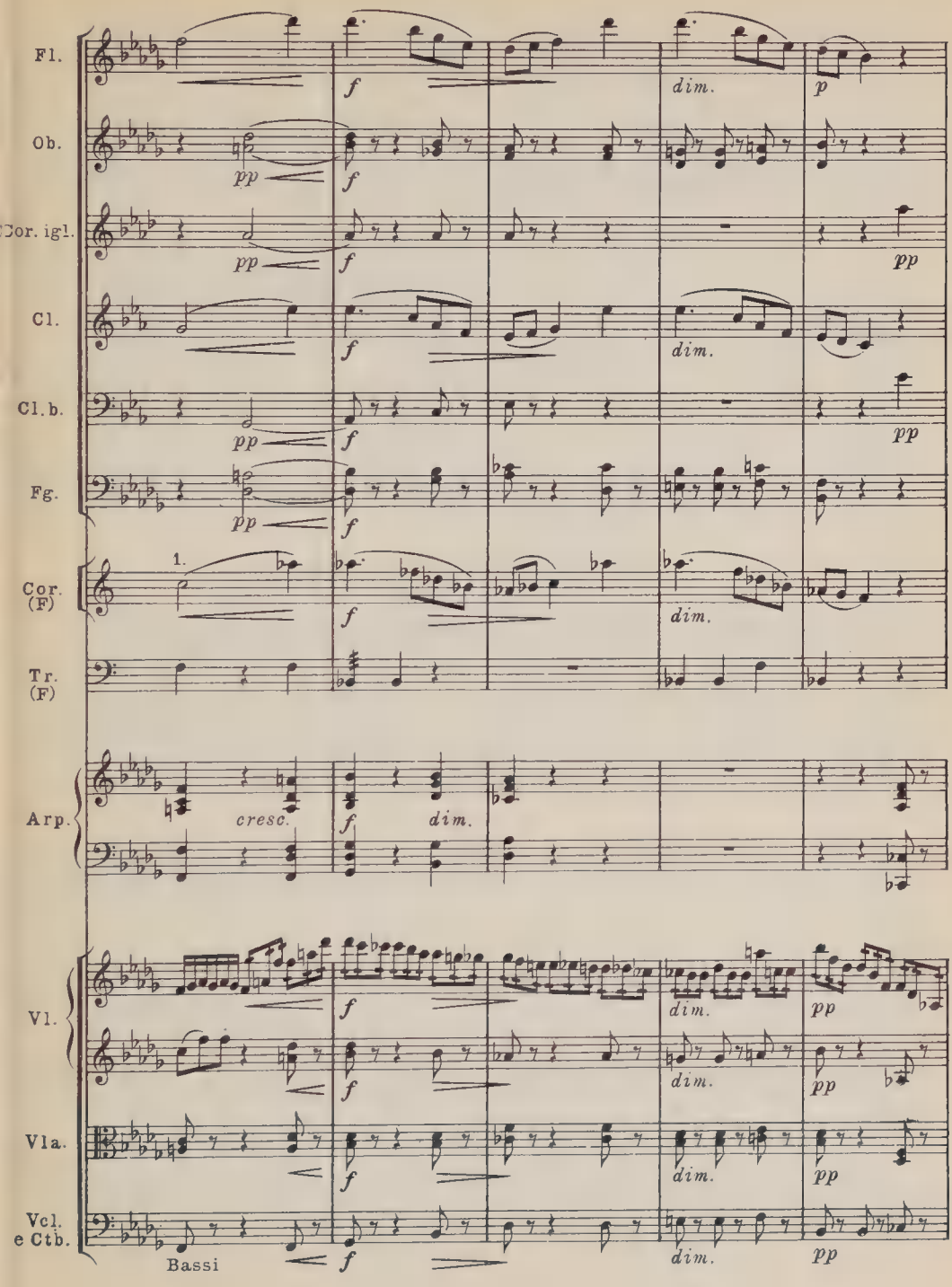

180
1.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla
Vcl.
Ctb.
pp
pizz.
Cor.igl.
dolce espress.
arco

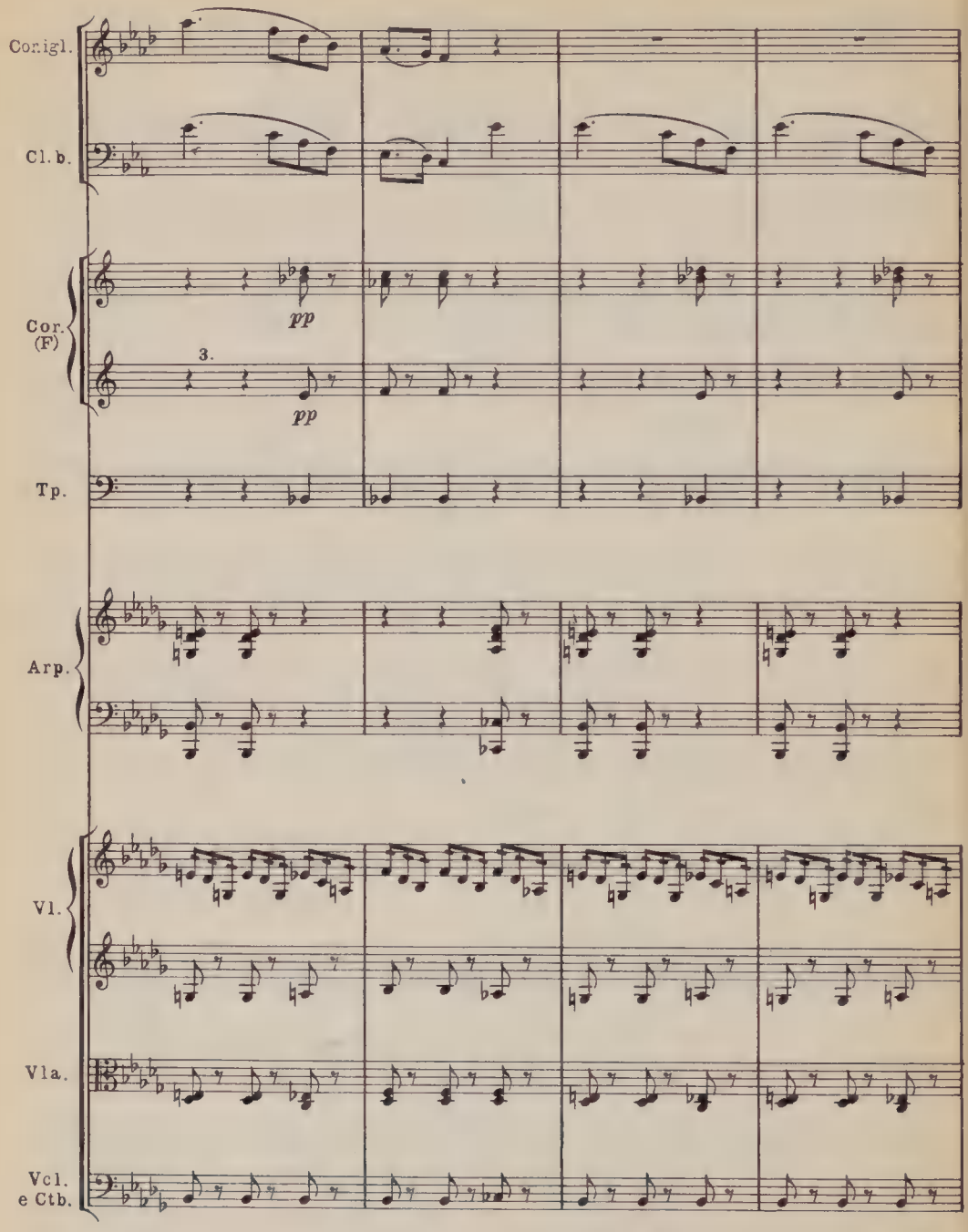

190
Fl.
Ob.
Cor.igl.
Cl.
Fg.
Cor. (F)
Tr. (F)
Tp.
Vl.
Vla.
Vcl. e Ctb.
Bassi
pp
dolce espress.
pizz.
arco
poco cresc.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
cresc.
dim.
f

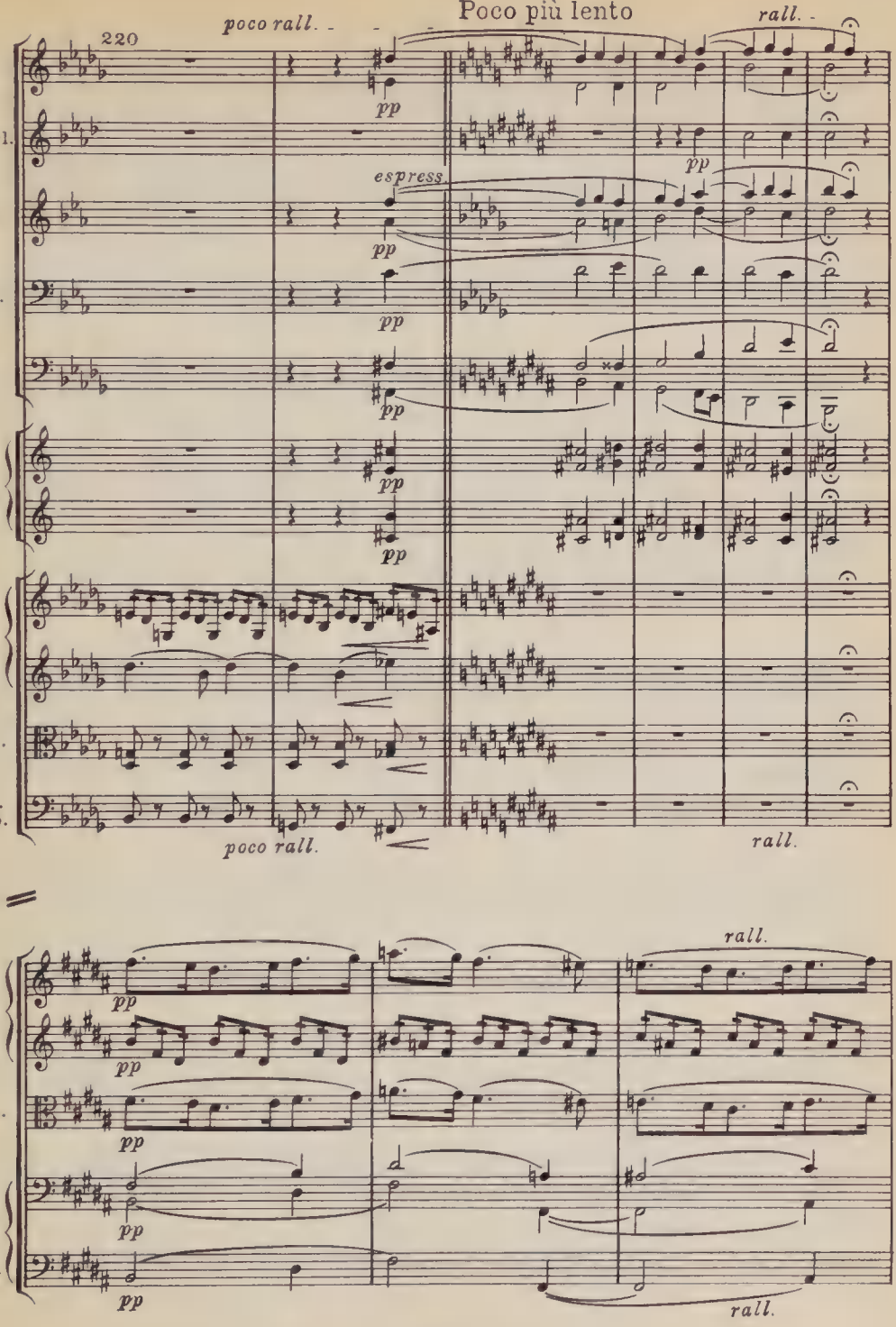

Cl.
Fg.
ppp
ppp
Vl.
ppp
Vla.
ppp
pizz.
Vcl.
ppp
pizz.
Ctb.
ppp
200
espress.
Cor.igl.
dolciss.
Cl.
ppp
espress.
Cl.b.
dolciss.
Fg.
ppp
Tp.
pp
Arp.
pp
Vl.
Vla.
arco pizz. arco
Vcl.
arco pizz.
Ctb.

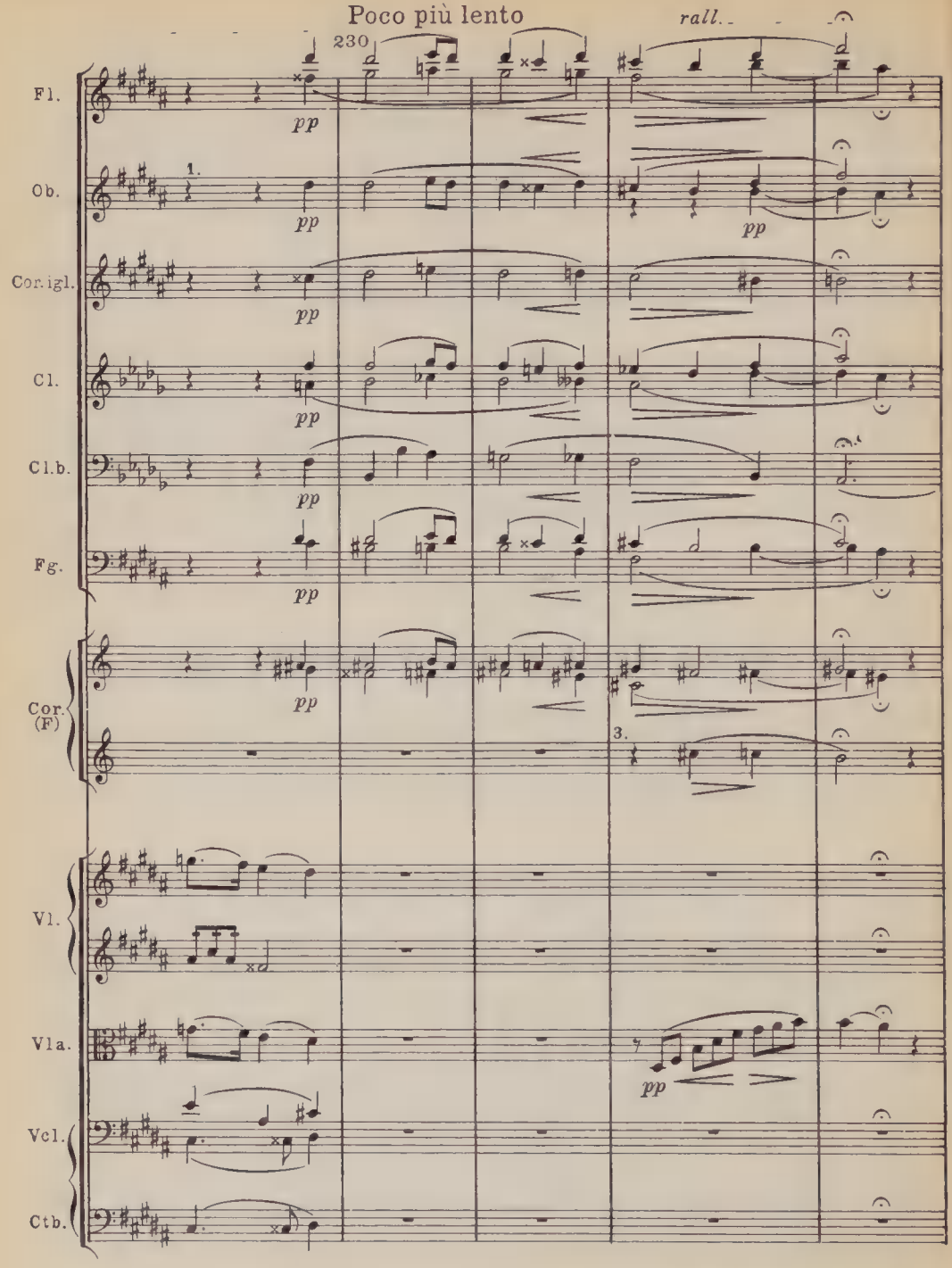

Cor igl.
Cl.
Cl.b.
Fg.
Tp.
Arp.
Vl.
pizz.
Vla.
pizz.
Vcl.
pizz.
Ctb.
sempre pizz.

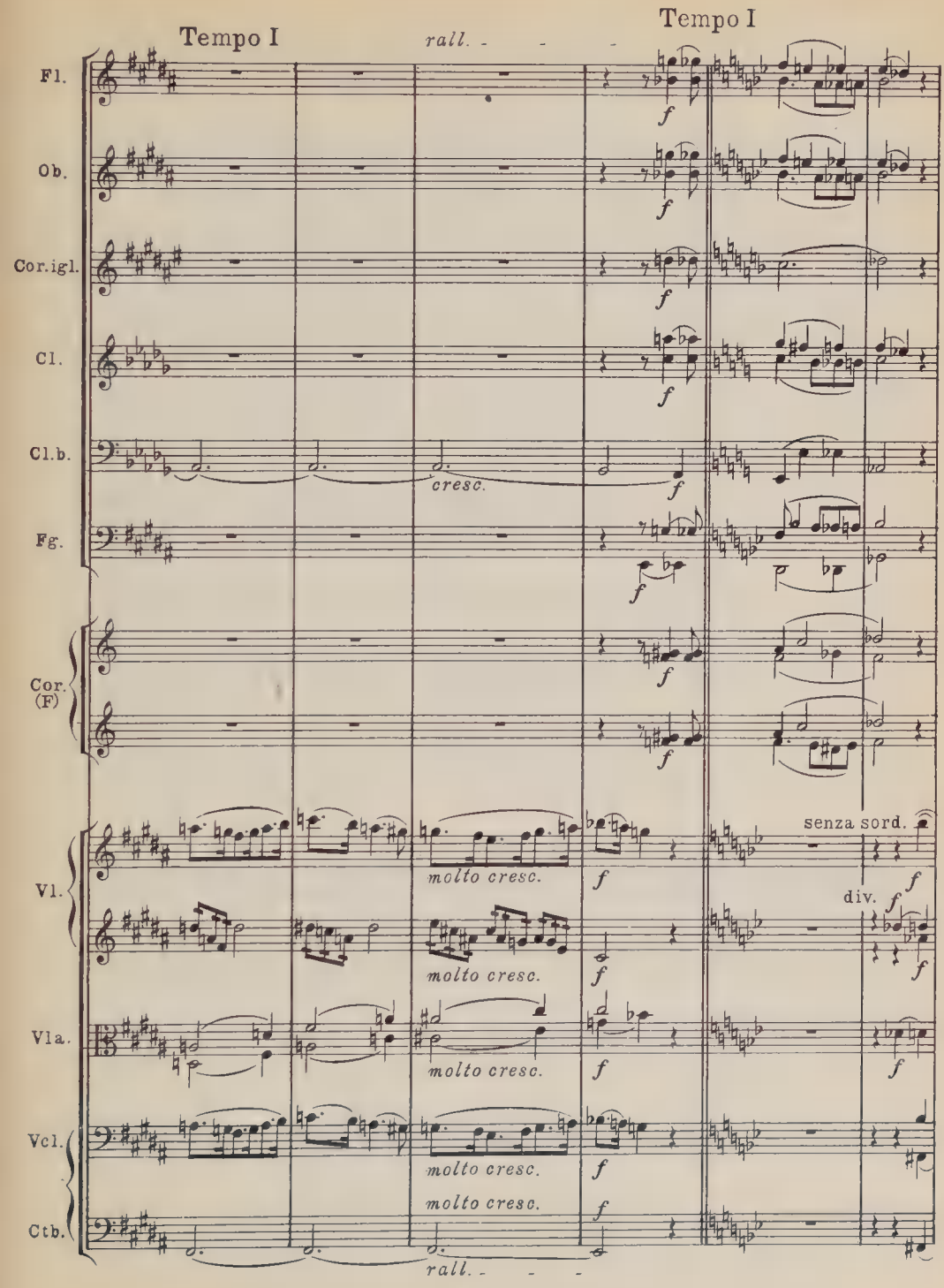

210
Fl.
dolce cantabile
Cor.ingl.
Cl.
1.
dolce cantabile
Cl.b.
Fg.
Cor. (F)
1.
dolce cantabile
Tp.
Arp.
Vl.
arco
Vla.
div.
arco
Vcl.
arco
Ctb.
arco

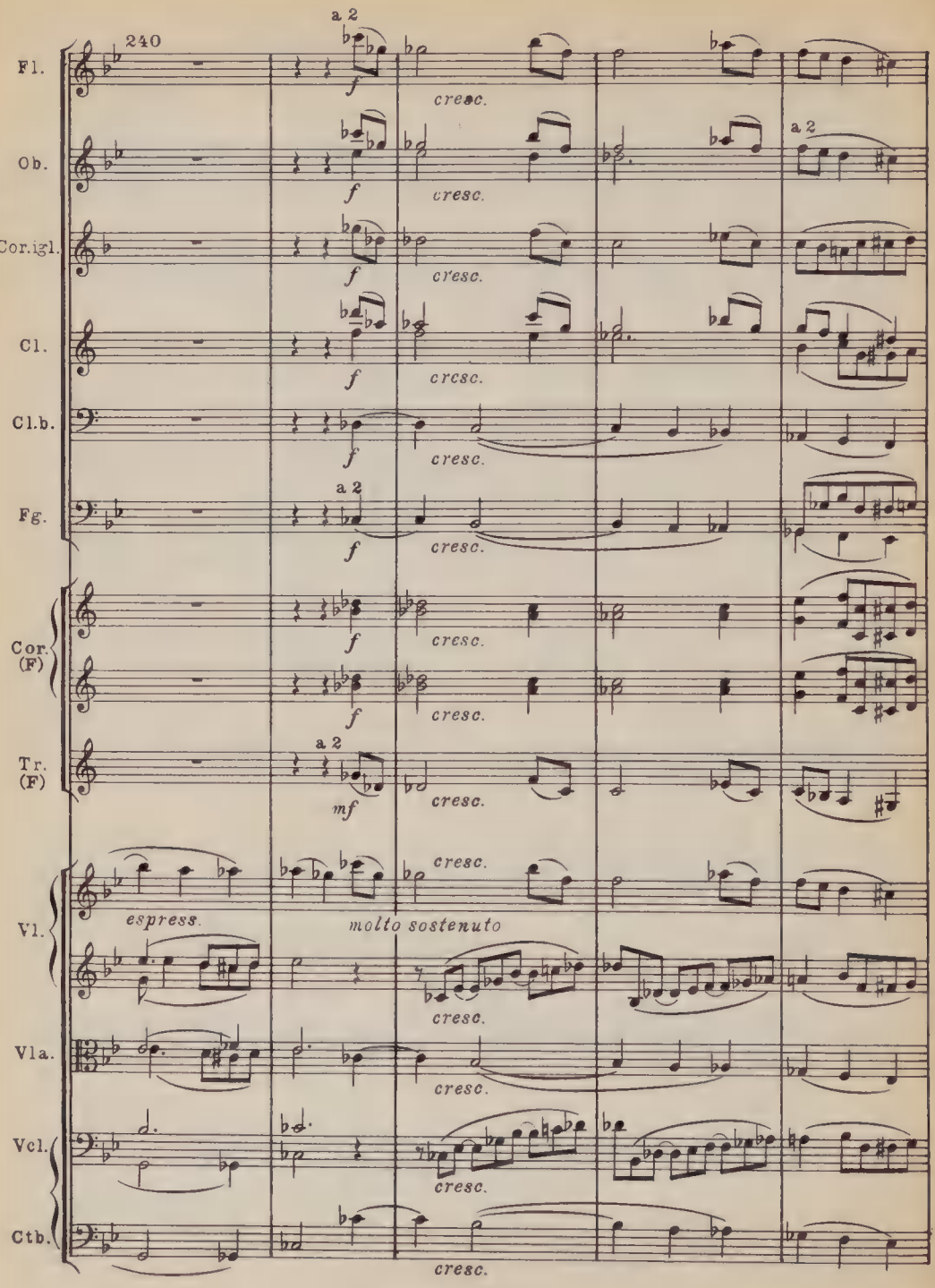

Fl.
Ob.
Cor. ingl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
Arp.
Vl.
Vla.
Vcl. e Ctb.
1.
cresc.
dim.
Bassi

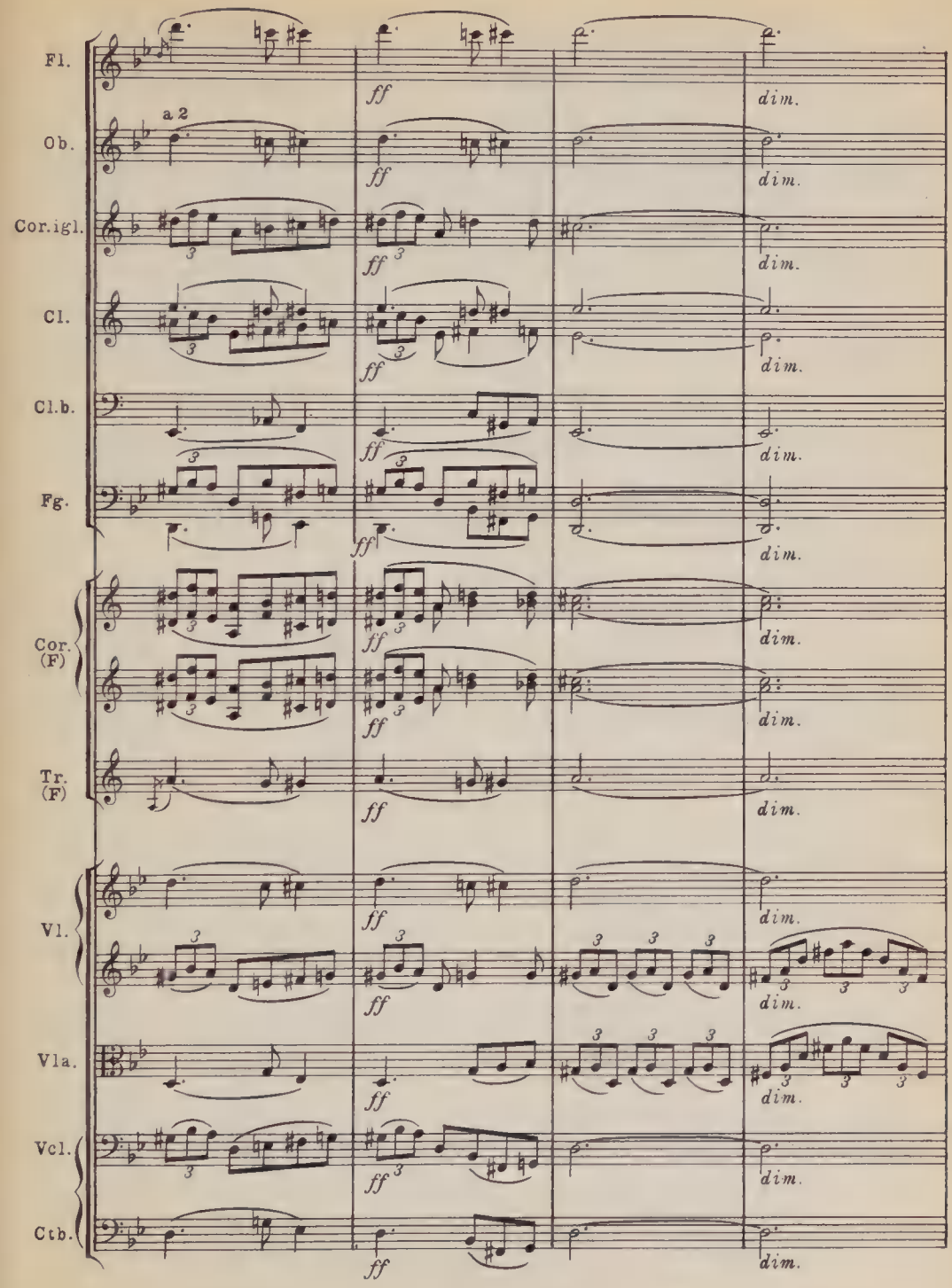

Conigl.
Cl. b.
Cor. (F)
3.
pp
pp
Tp.
Arp.
Vl.
Vla.
Vcl. e Ctb.

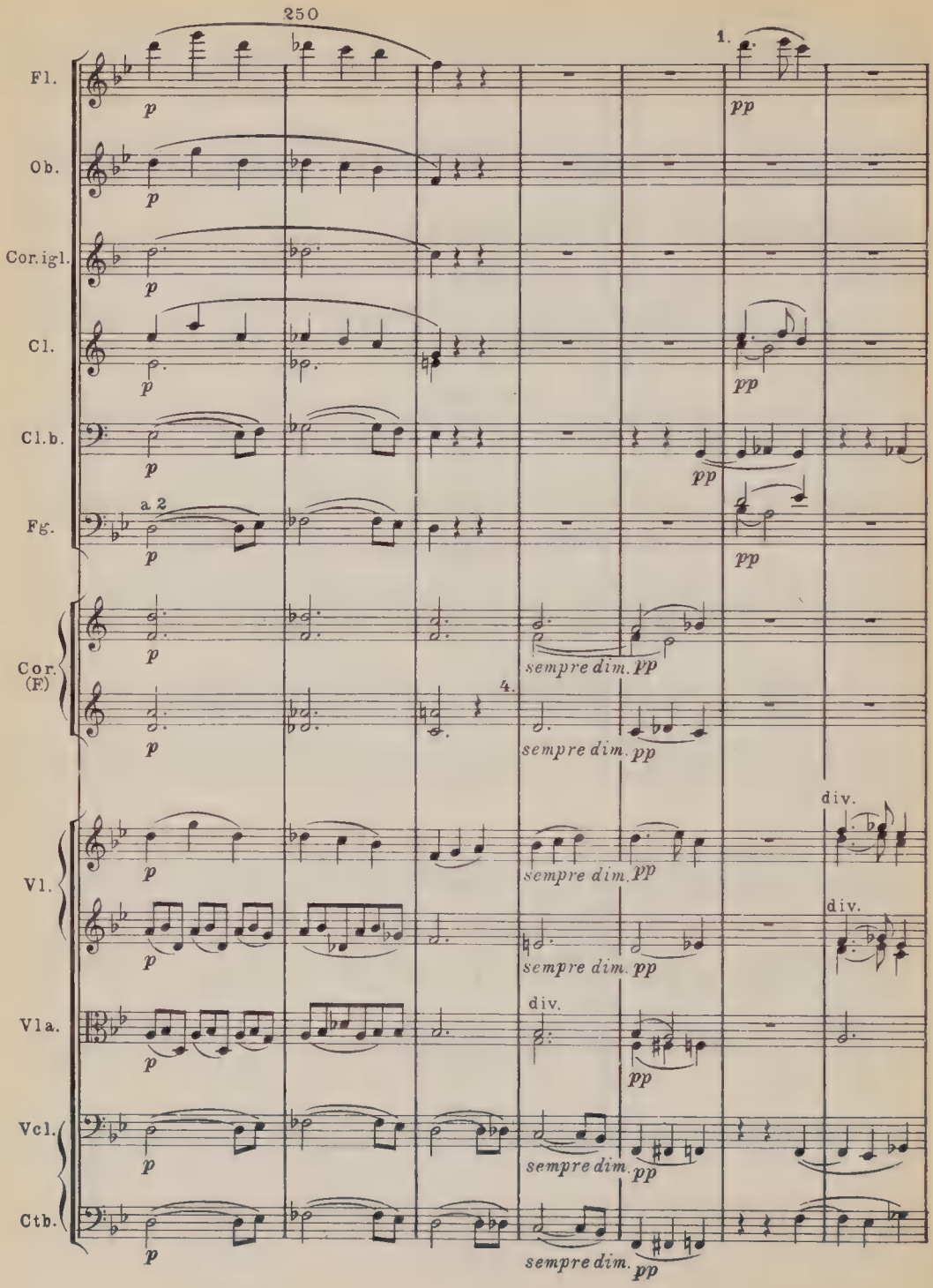

220
poco rall.
Poco più lento
rall.
Fl.
Cor. igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. e Ctb.
pp
espress.
poco rall.
rall.
Vl.
Vla.
Vcl.
Ctb.
rall.

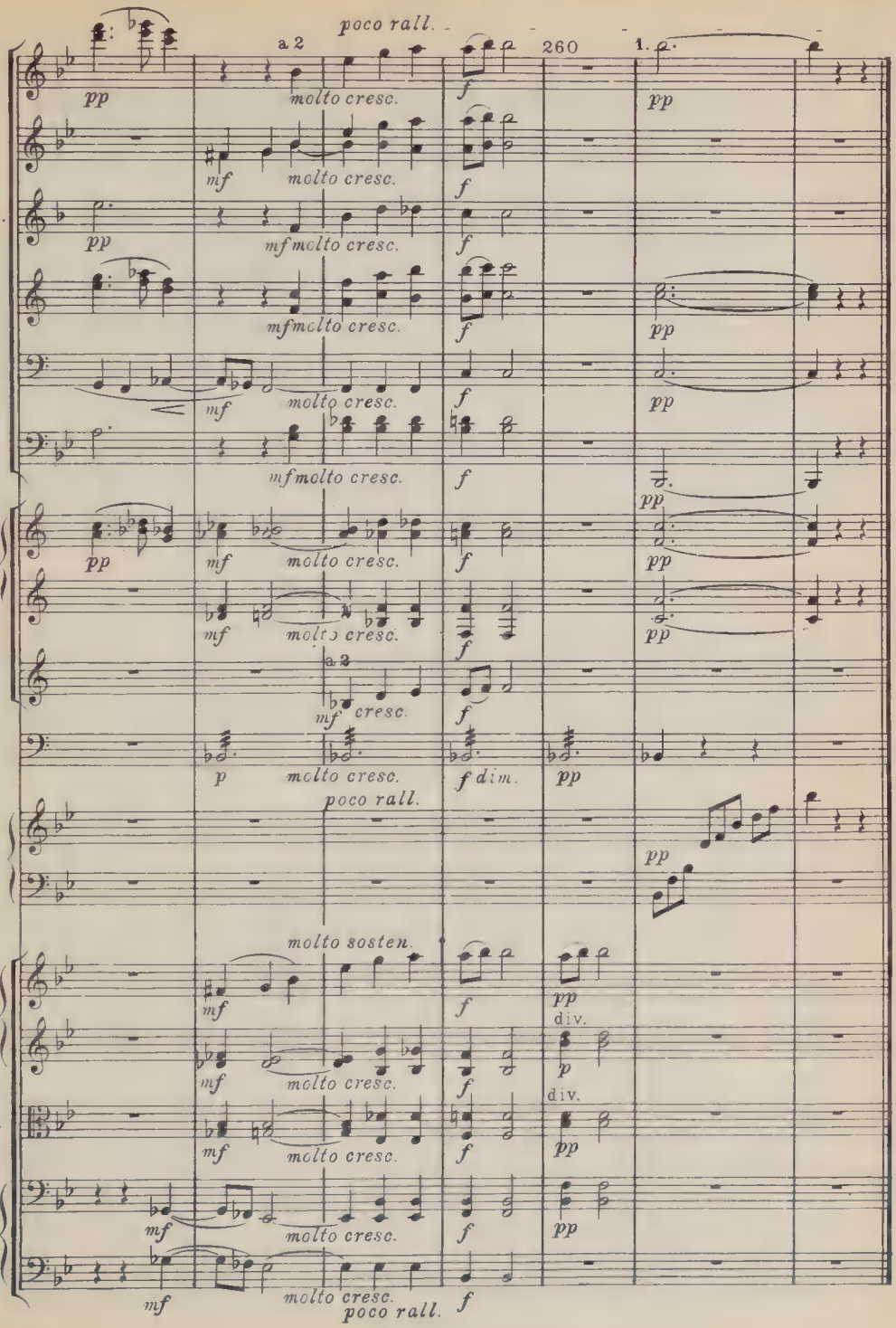

Poco più lento
rall.
230
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
pp
1.
3.


Tempo I
rall.
Tempo I
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
cresc.
Fg.
Cor. (F)
senza sord.
molto cresc.
div.
Vl.
Vla.
Vcl.
Ctb.
rall.


240
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Vl.
Vla.
Vcl.
Ctb.
a 2
f
mf
cresc.
crcsc.
espress.
molto sostenuto

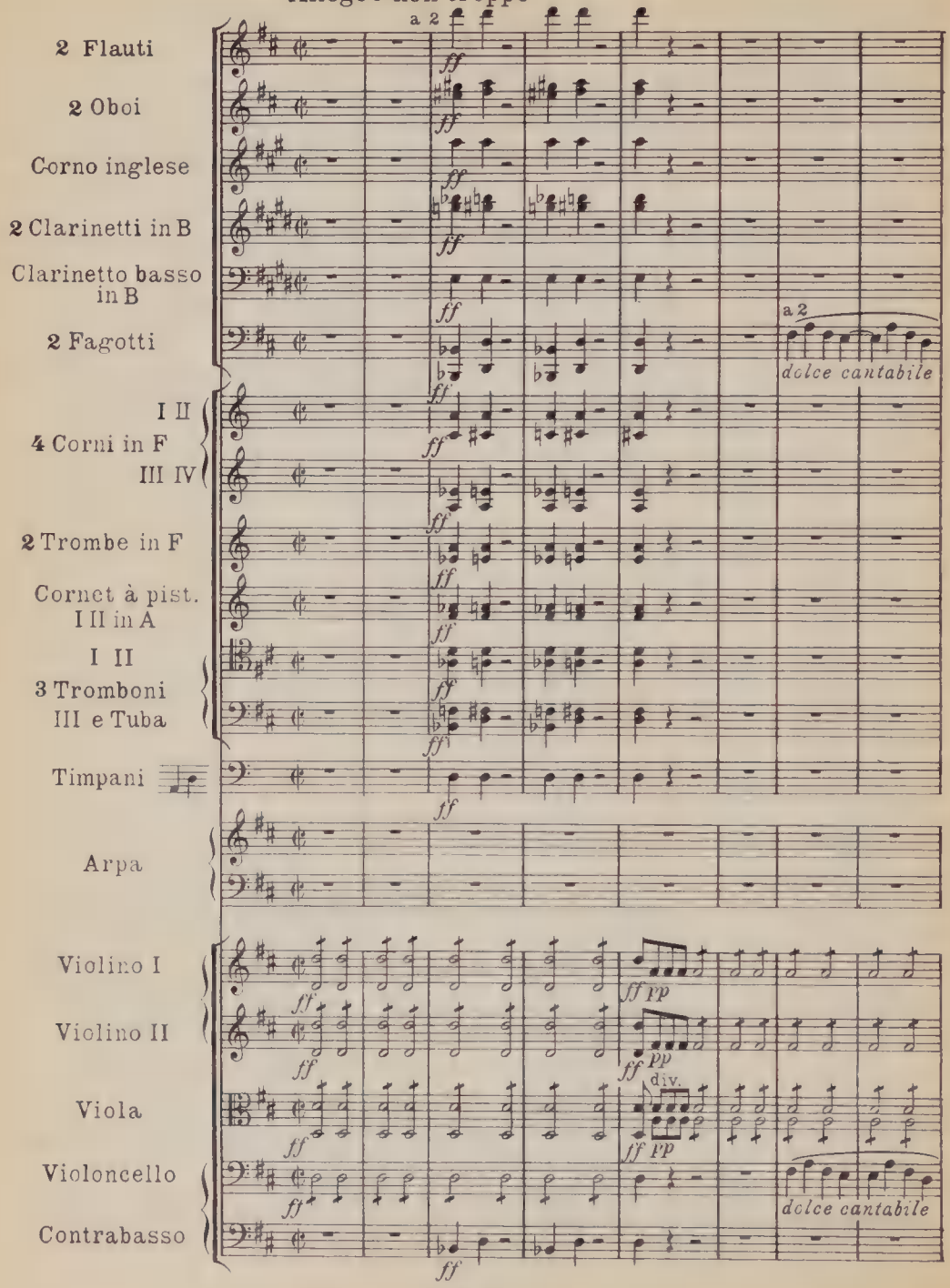

Fl.
Ob.
a 2
Cor.ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Vl.
Vla.
Vcl.
Ctb.
ff
dim.

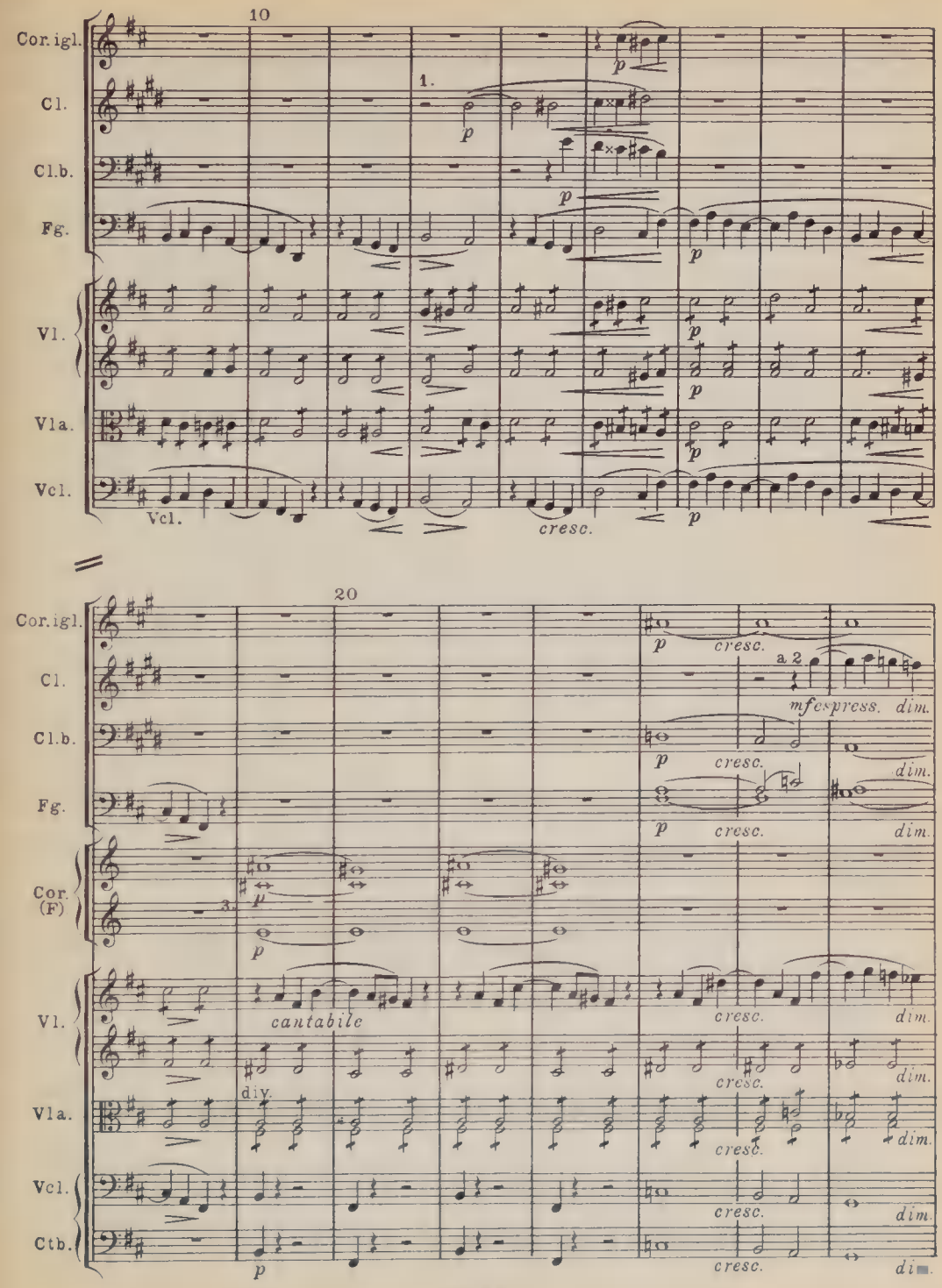

250
1.
Fl.
Ob.
Cor. igl.
Cl.
Cl.b.
Fg.
a 2
Cor. (F)
4.
Vl.
Vla.
Vcl.
Ctb.
p
pp
sempre dim. pp
div.

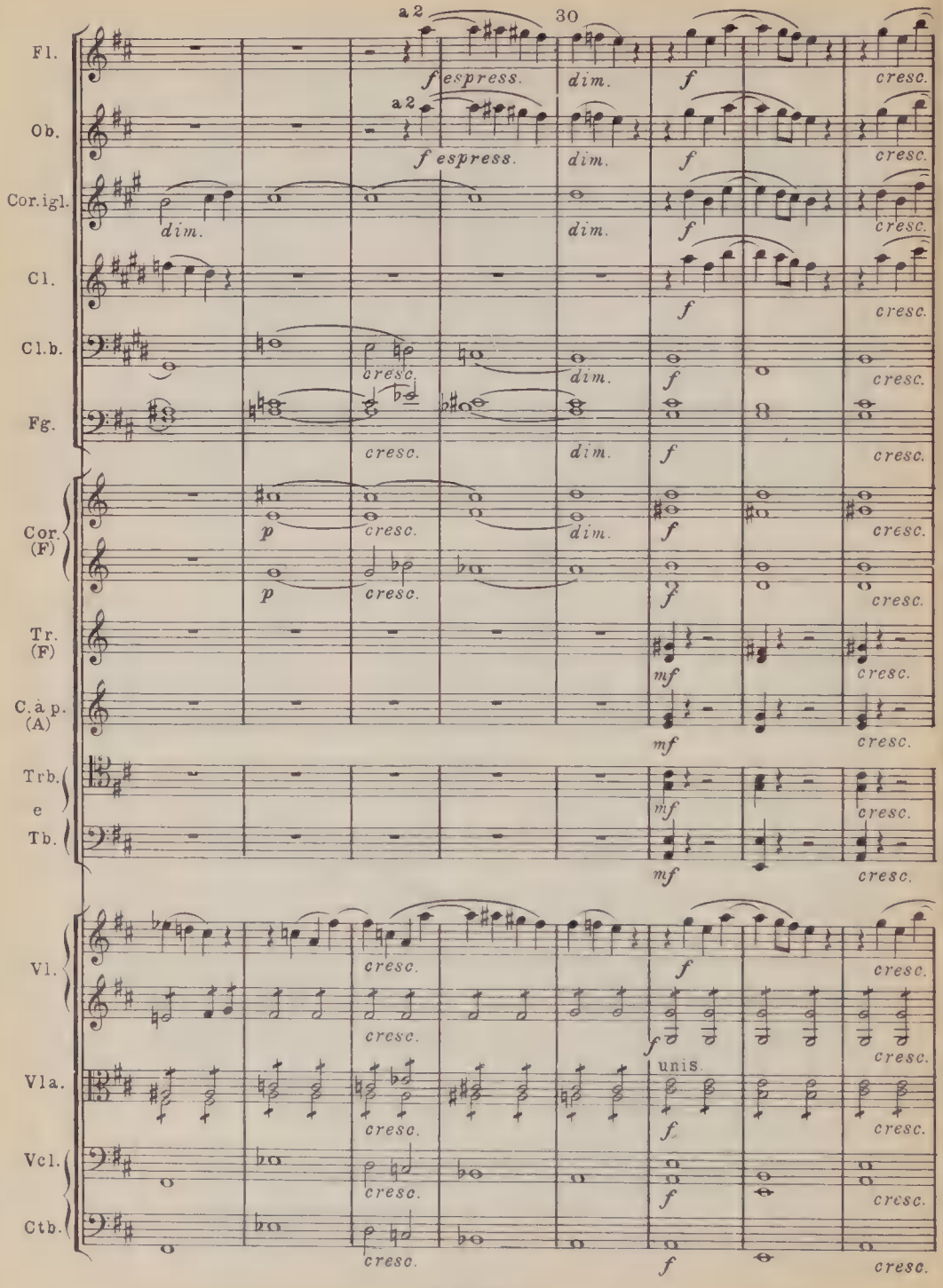

poco rall.
a 2
260
1.
Fl.
Ob.
Cor. ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Tp.
Arp.
Vl.
Vla.
Vcl.
Ctb.
pp
mf
f
p
molto cresc.
molto sosten.
cresc.
dim.
a 2
div.

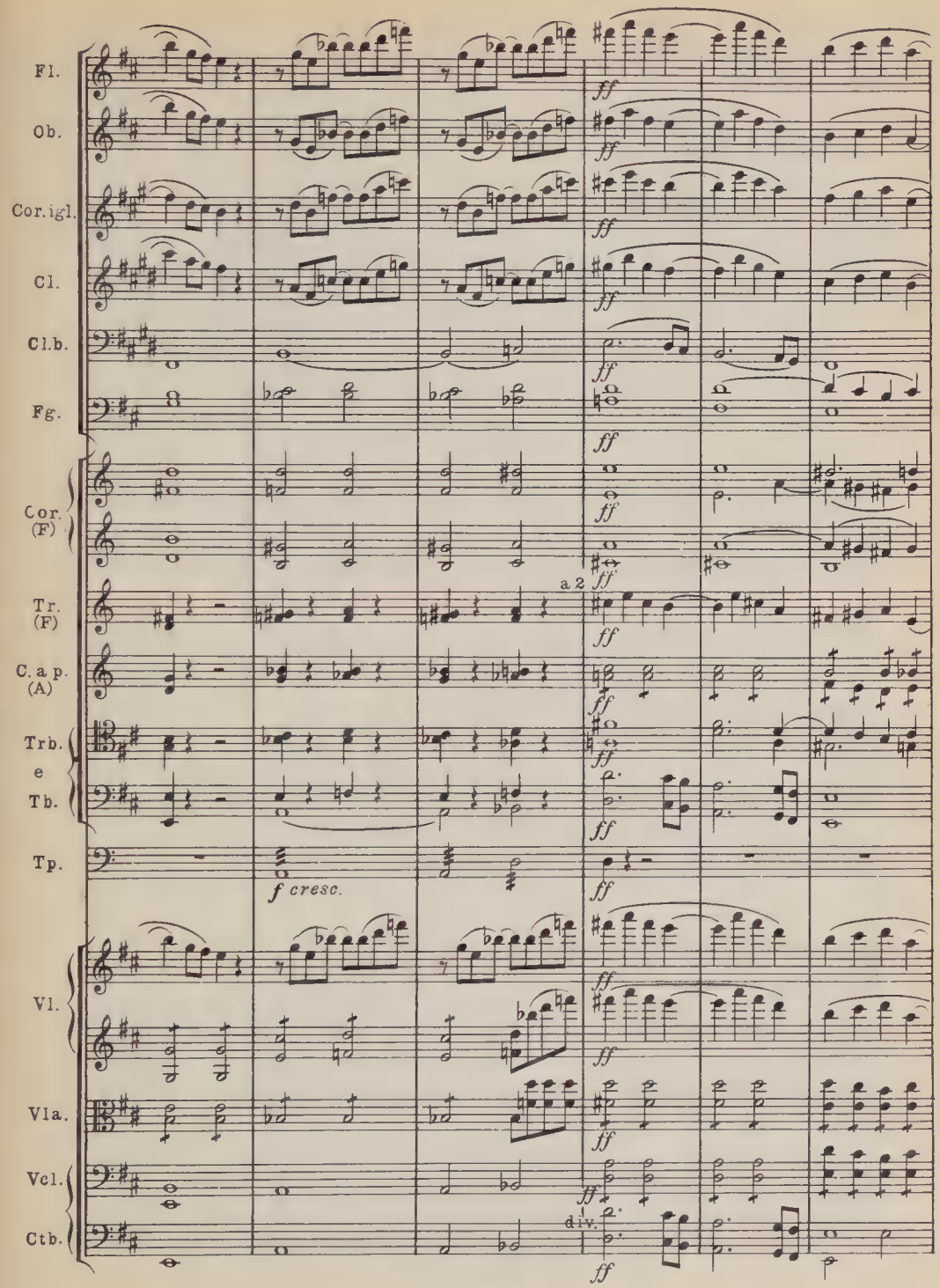
III

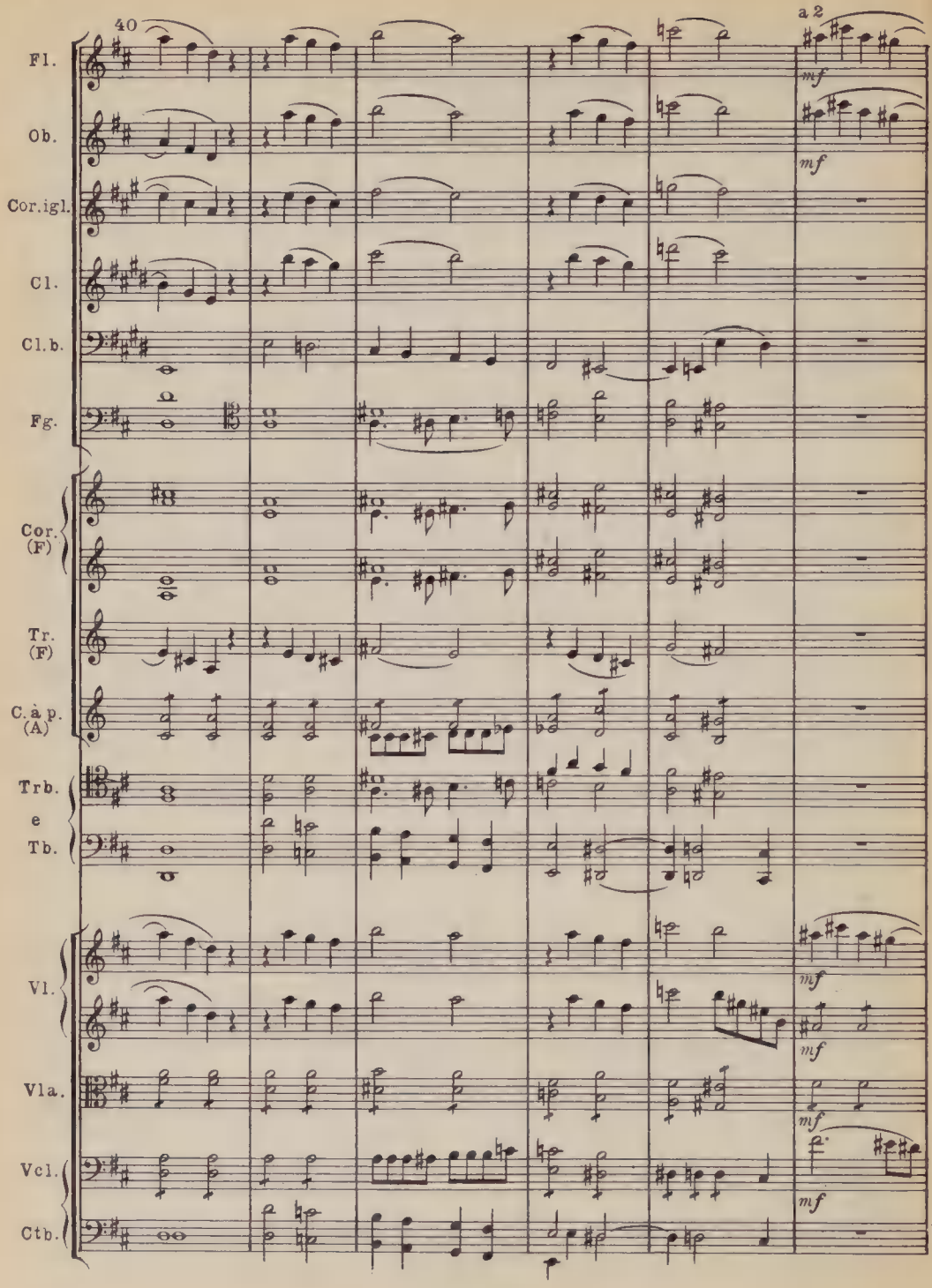
Allegro non troppo

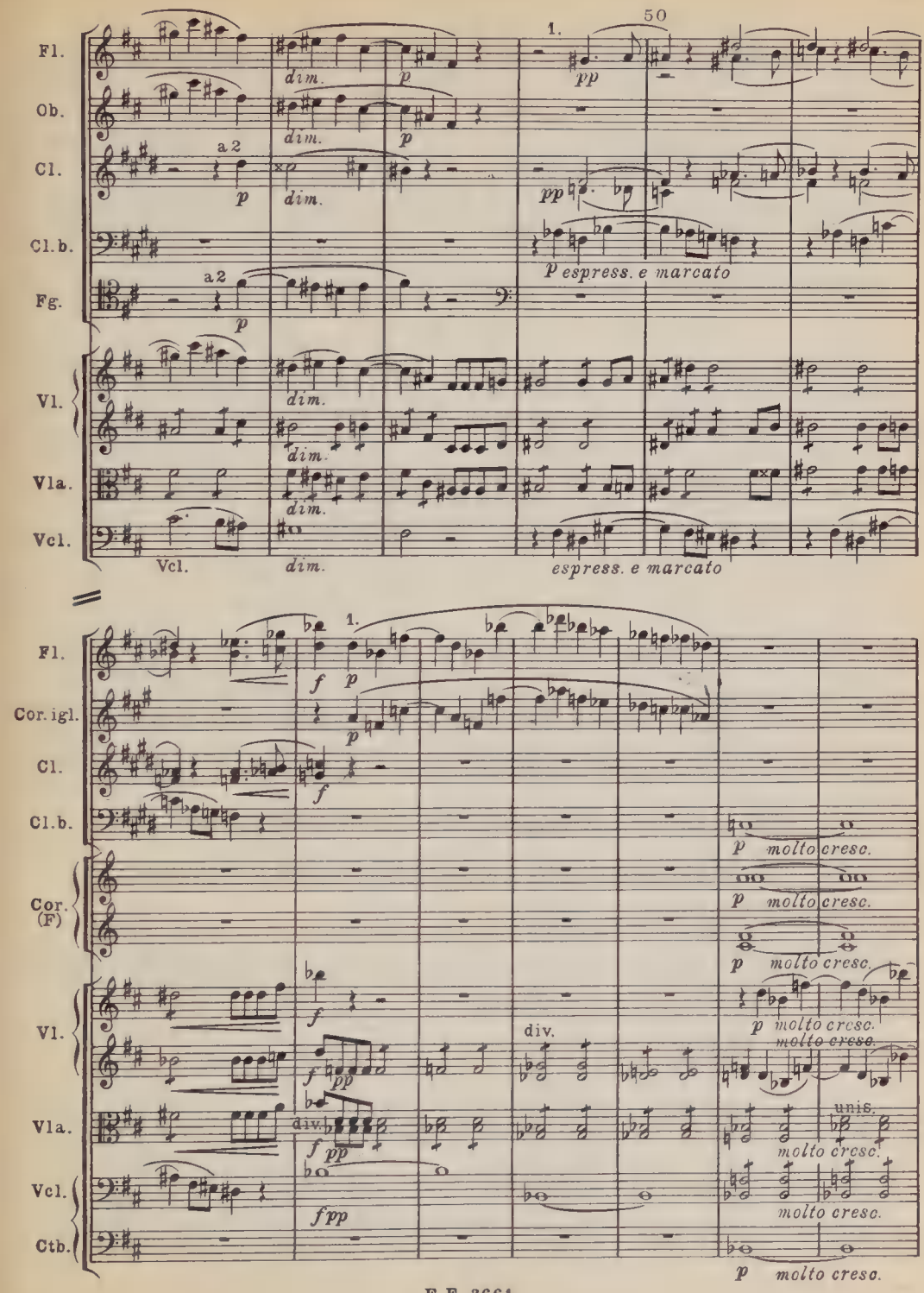


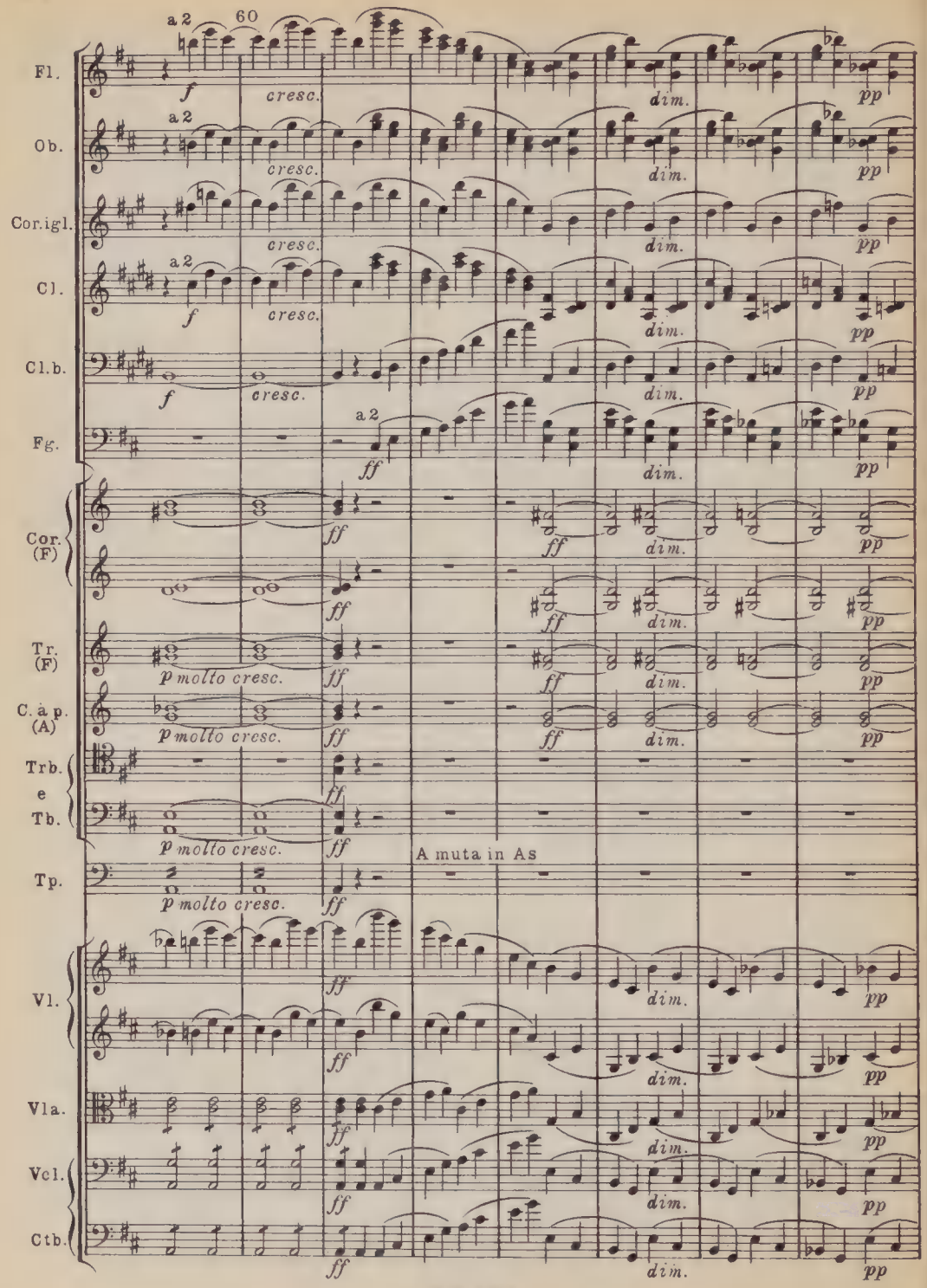

10
Cor. igl.
Cl.
Cl.b.
Fg.
Vl.
Vla.
Vcl.
1.
p
cresc.
20
a 2
mfespress.
dim.
Cor. (F)
3.
cantabile
div.
Ctb.

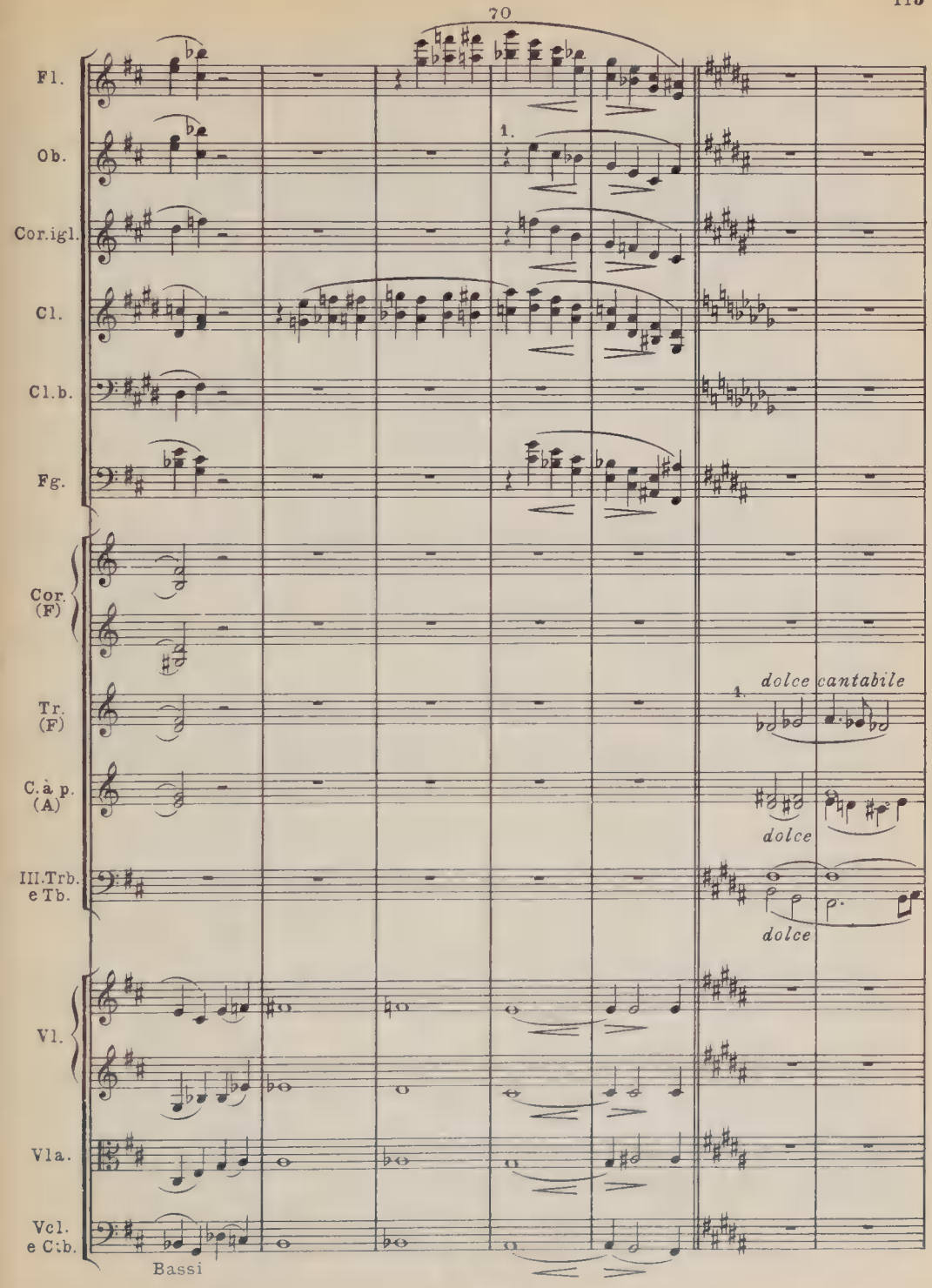

30
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
a 2
f espress.
dim.
cresc.
p
mf
unis.

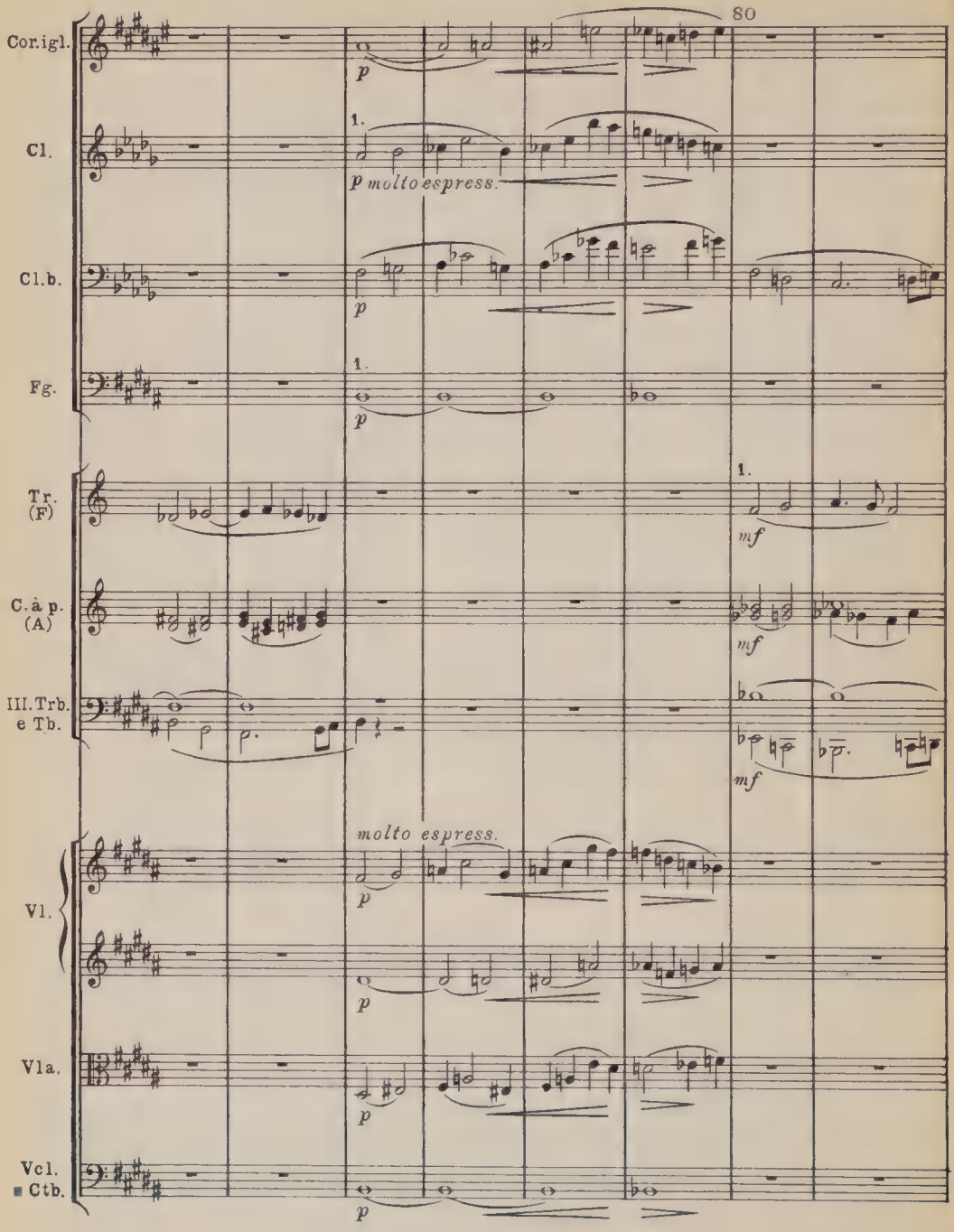

Fl.
Ob.
Cor. ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. a p. (A)
Trb.
e
Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
ff
a 2
f cresc.
div.

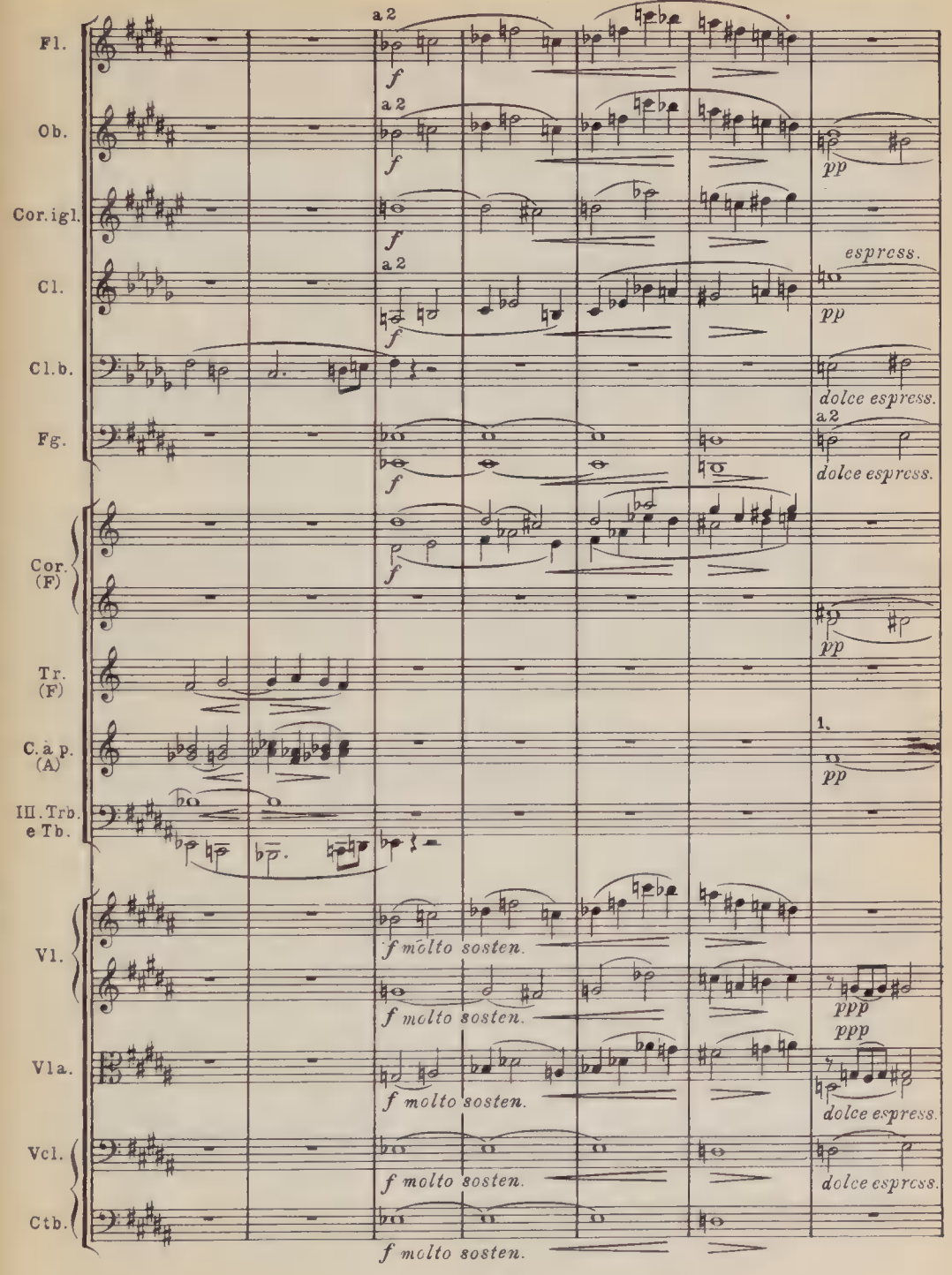

40
a 2
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (A)
Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
mf

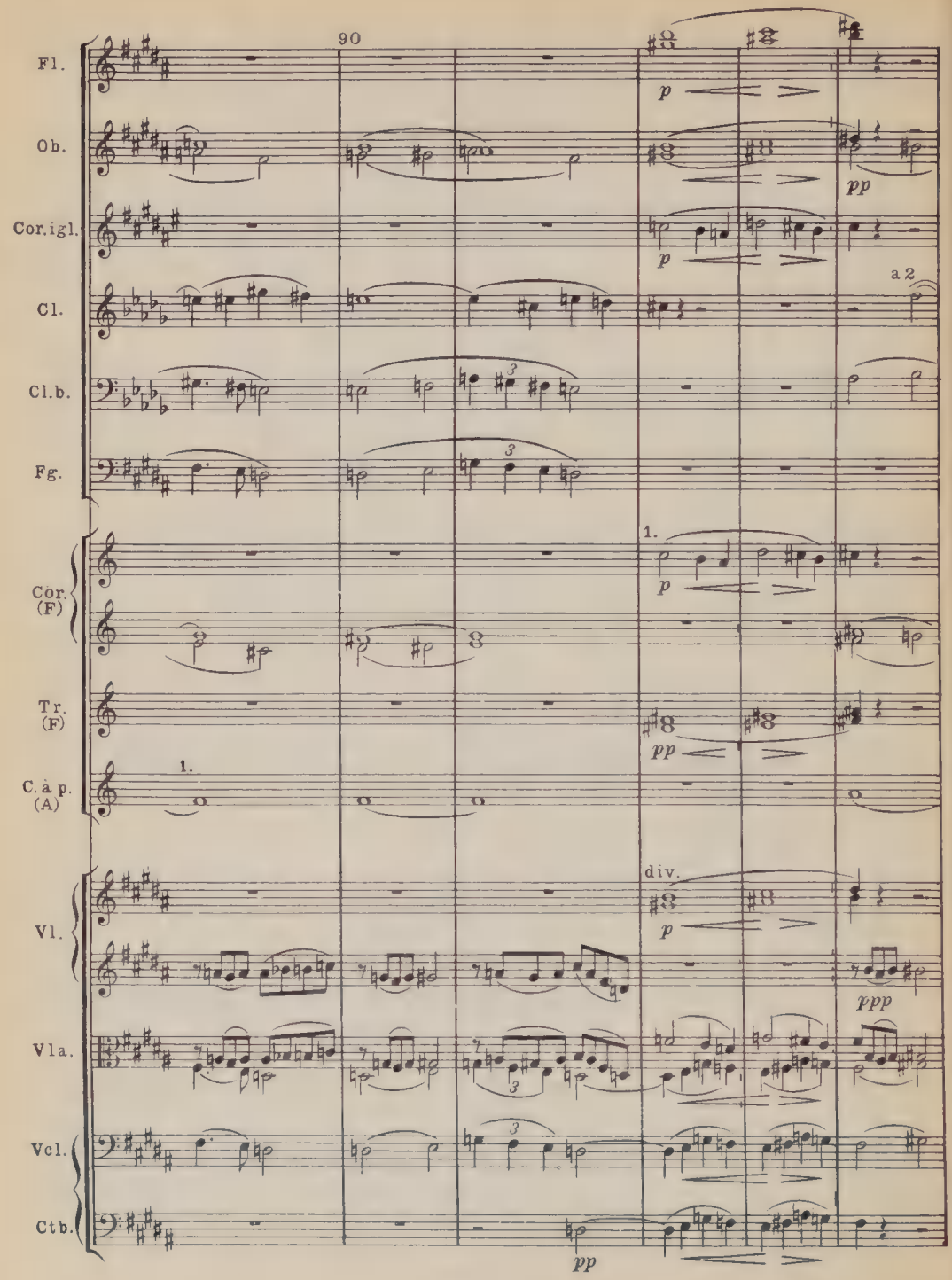

50
1.
Fl.
Ob.
Cl.
Cl.b.
Fg.
Vl.
Vla.
Vcl.
dim.
p
pp
a 2
P espress. e marcato
espress. e marcato
Cor. igl.
Cor. (F)
f
fpp
molto cresc.
div.
unis.
Ctb.

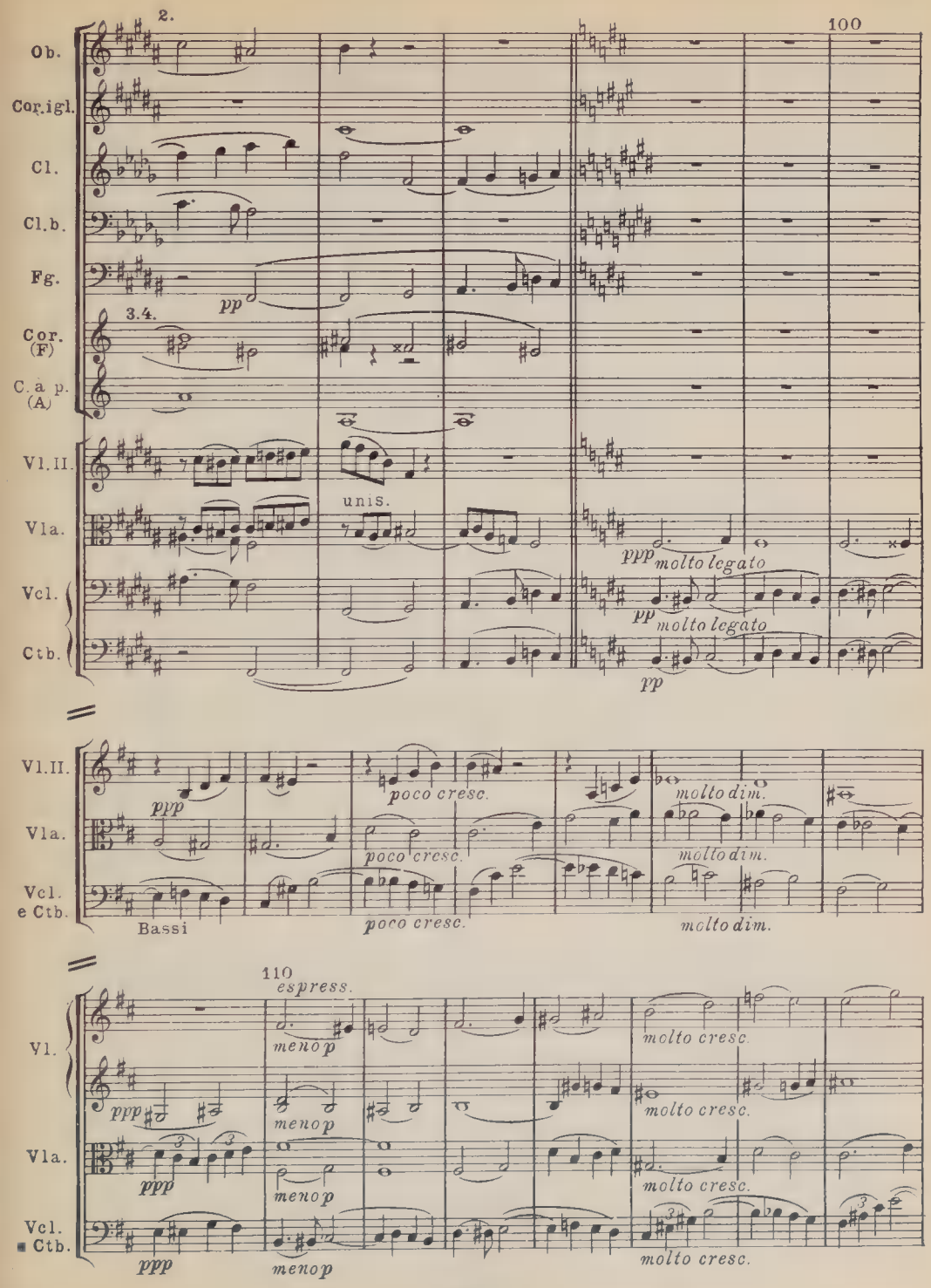

a 2
60
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
f
ff
pp
cresc.
dim.
p molto cresc.
A muta in As

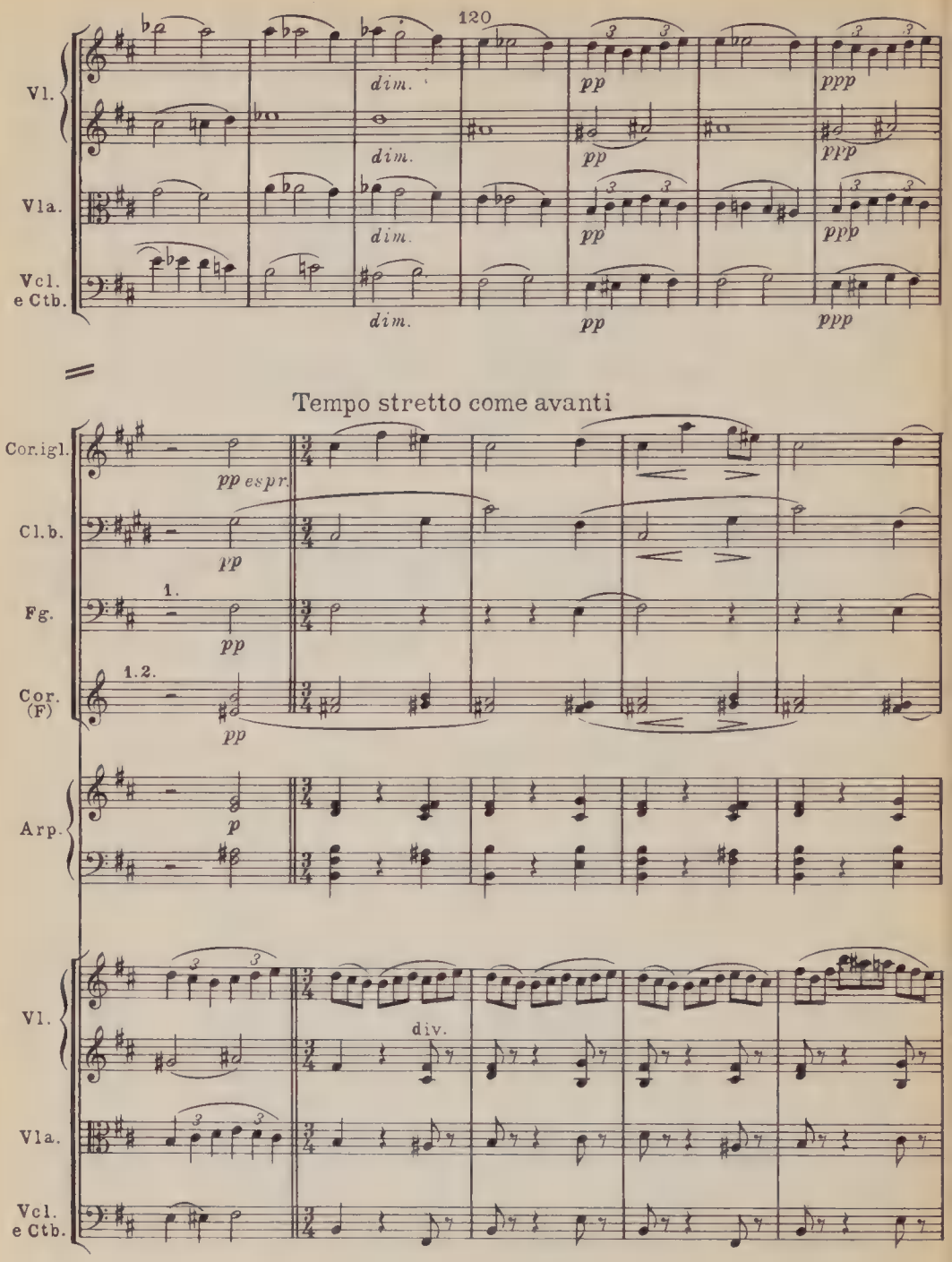

70
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (A)
III.Trb. e Tb.
Vl.
Vla.
Vcl. e C.b.
1.
1.
dolce cantabile
dolce
dolce
Bassi

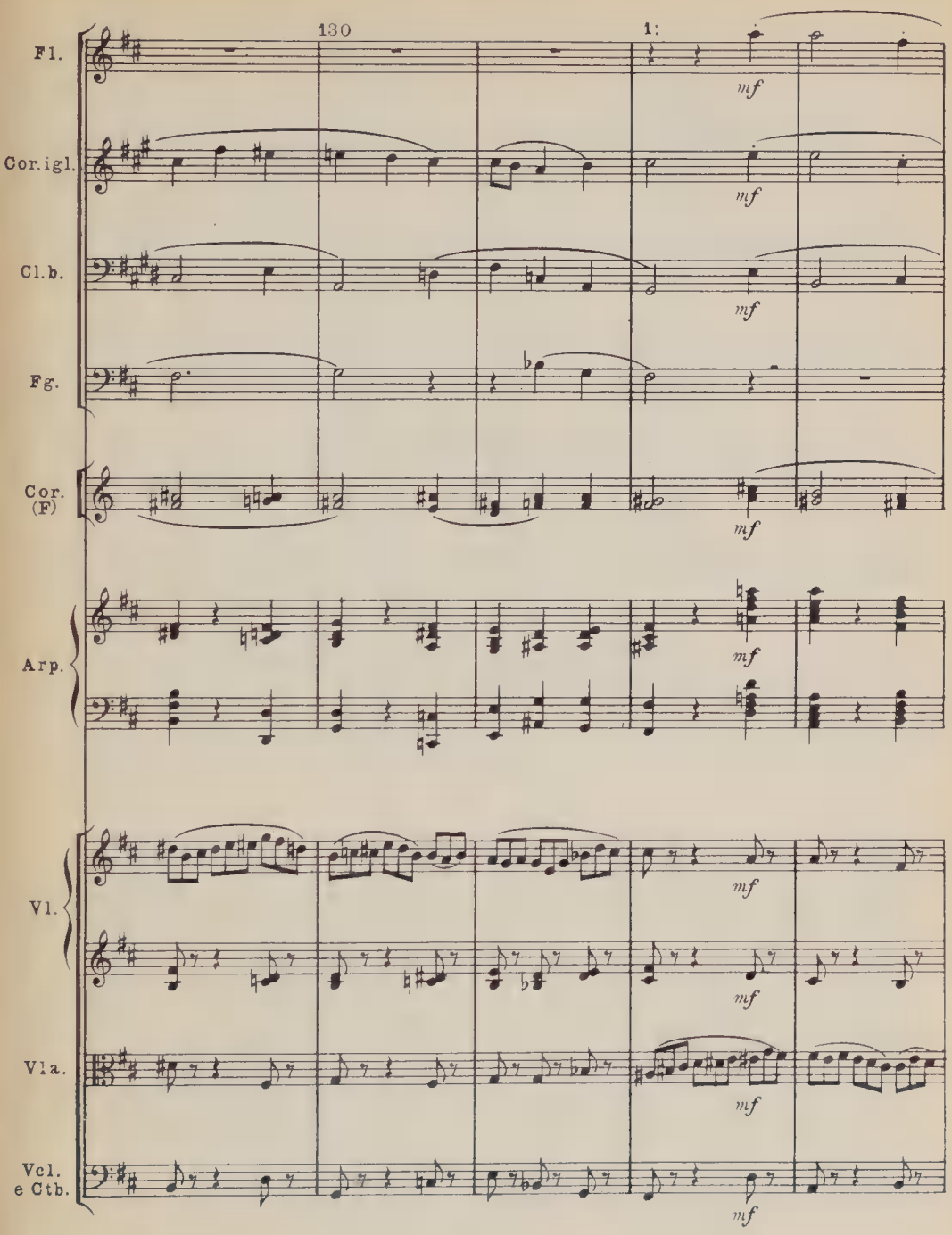

80
Cor.igl.
Cl.
Cl.b.
Fg.
Tr. (F)
C.à p. (A)
III. Trb. e Tb.
Vl.
Vla.
Vcl. e Ctb.
p
1.
p molto espress.
mf
molto espress.

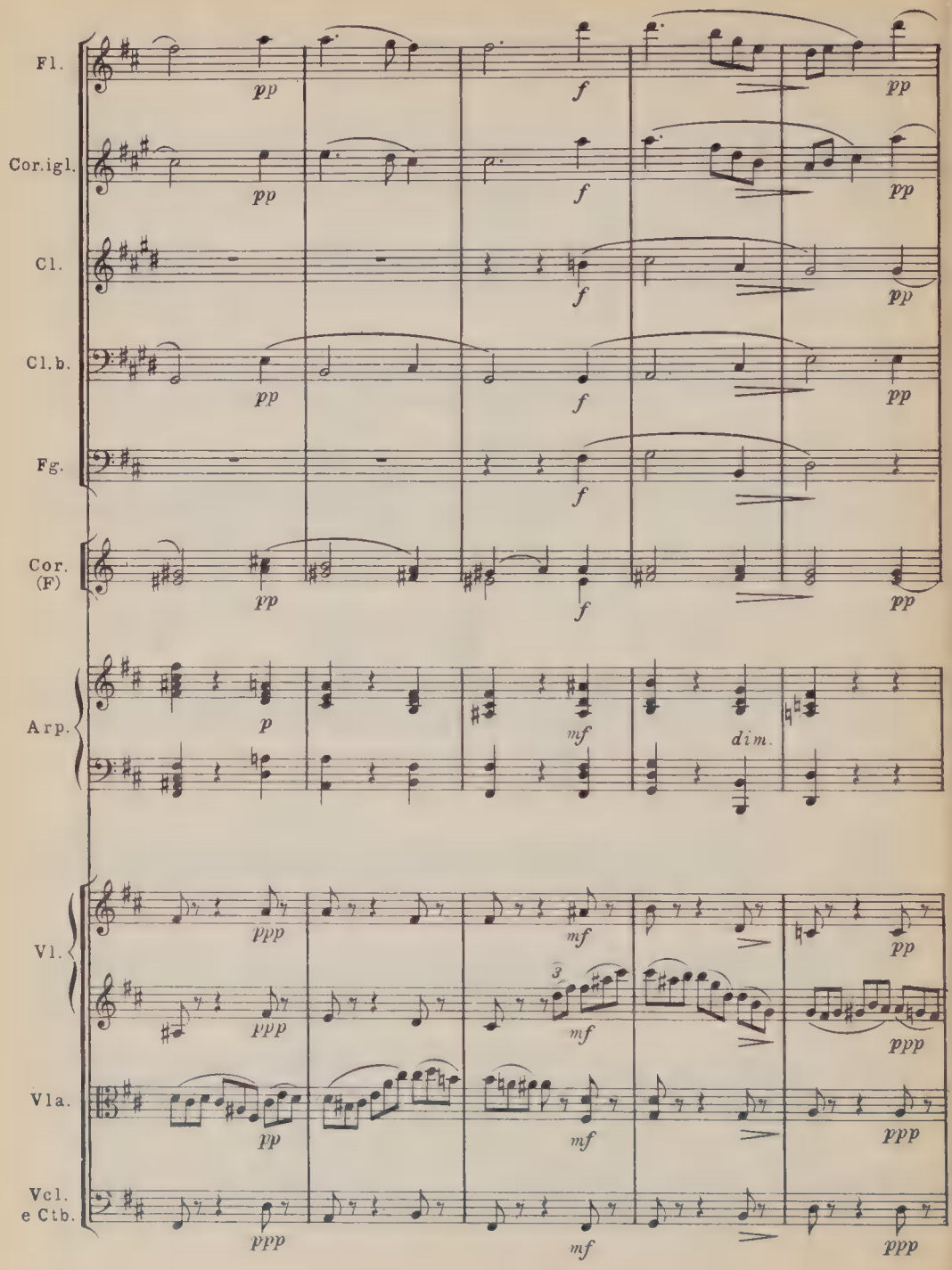

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (A)
III. Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
a 2
f
pp
espress.
dolce espress.
1.
ppp
f molto sosten.


90
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
Vl.
Vla.
Vcl.
Ctb.
p
pp
a 2
1.
div.
ppp

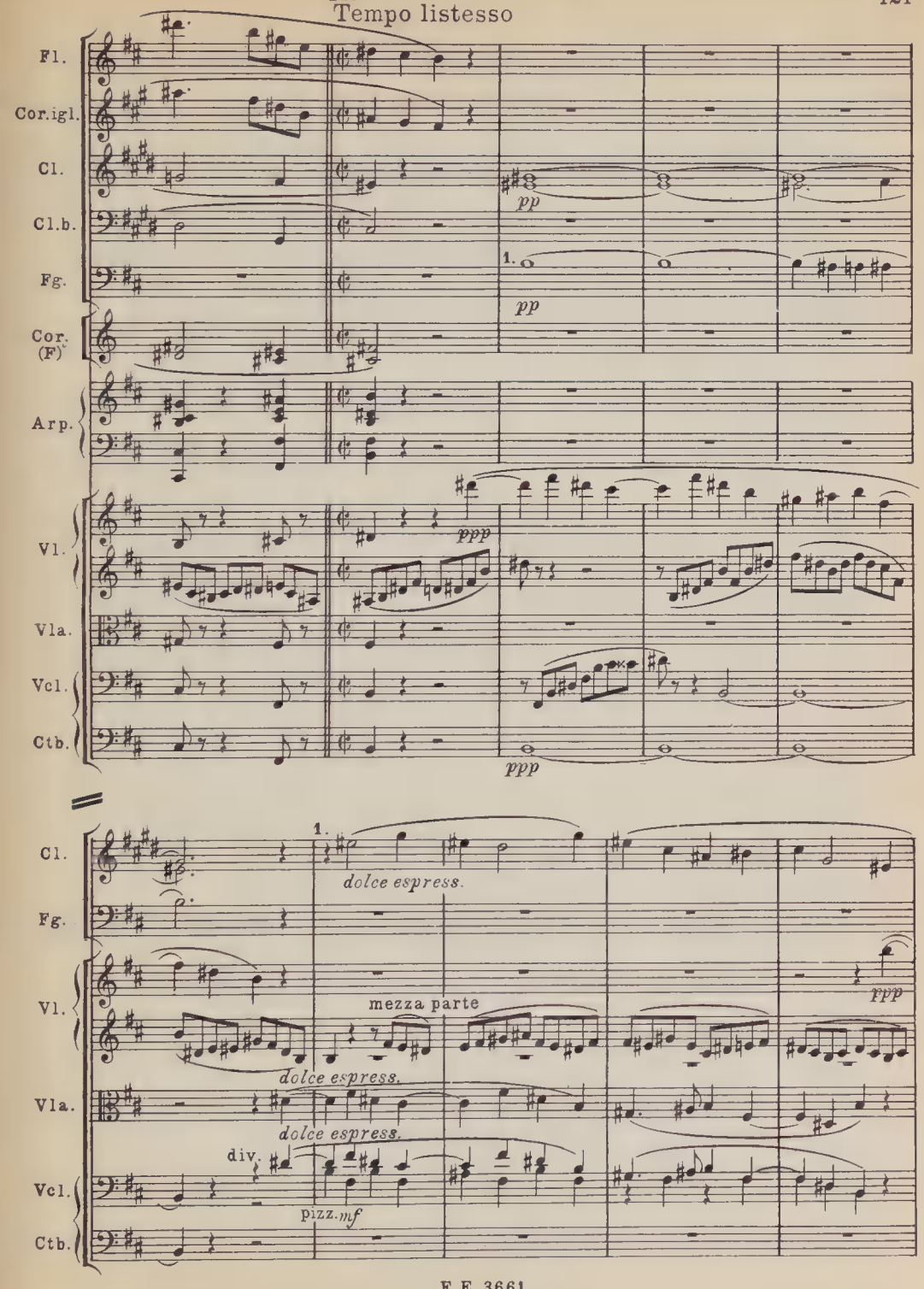

2.
100
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
pp
3.4.
Cor. (F)
C. a p. (A)
Vl. II.
unis.
Vla.
ppp molto legato
Vcl.
pp molto legato
Ctb.
pp
Vl. II.
ppp
poco cresc.
molto dim.
Vla.
poco cresc.
molto dim.
Vcl. e Ctb.
Bassi
poco cresc.
molto dim.
110
espress.
Vl.
ppp
meno p
molto cresc.
Vla.
ppp
meno p
molto cresc.
Vcl. e Ctb.
ppp
meno p
molto cresc.

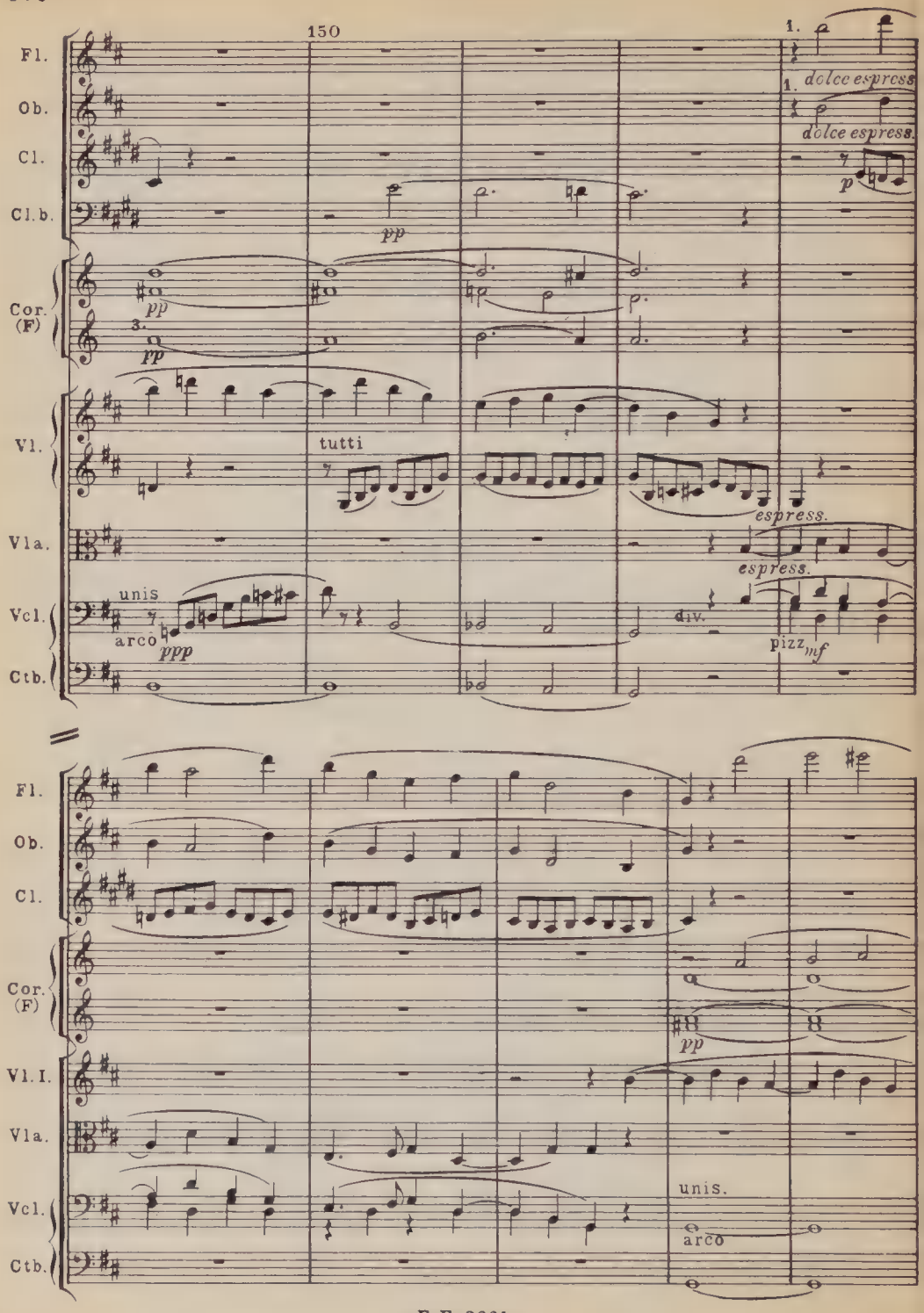

120
Vl.
Vla.
Vcl. e Ctb.
dim.
pp
ppp
Tempo stretto come avanti
Cor.igl.
Cl.b.
Fg.
Cor. (F)
pp espr.
1.
1.2.
Arp.
p
div.

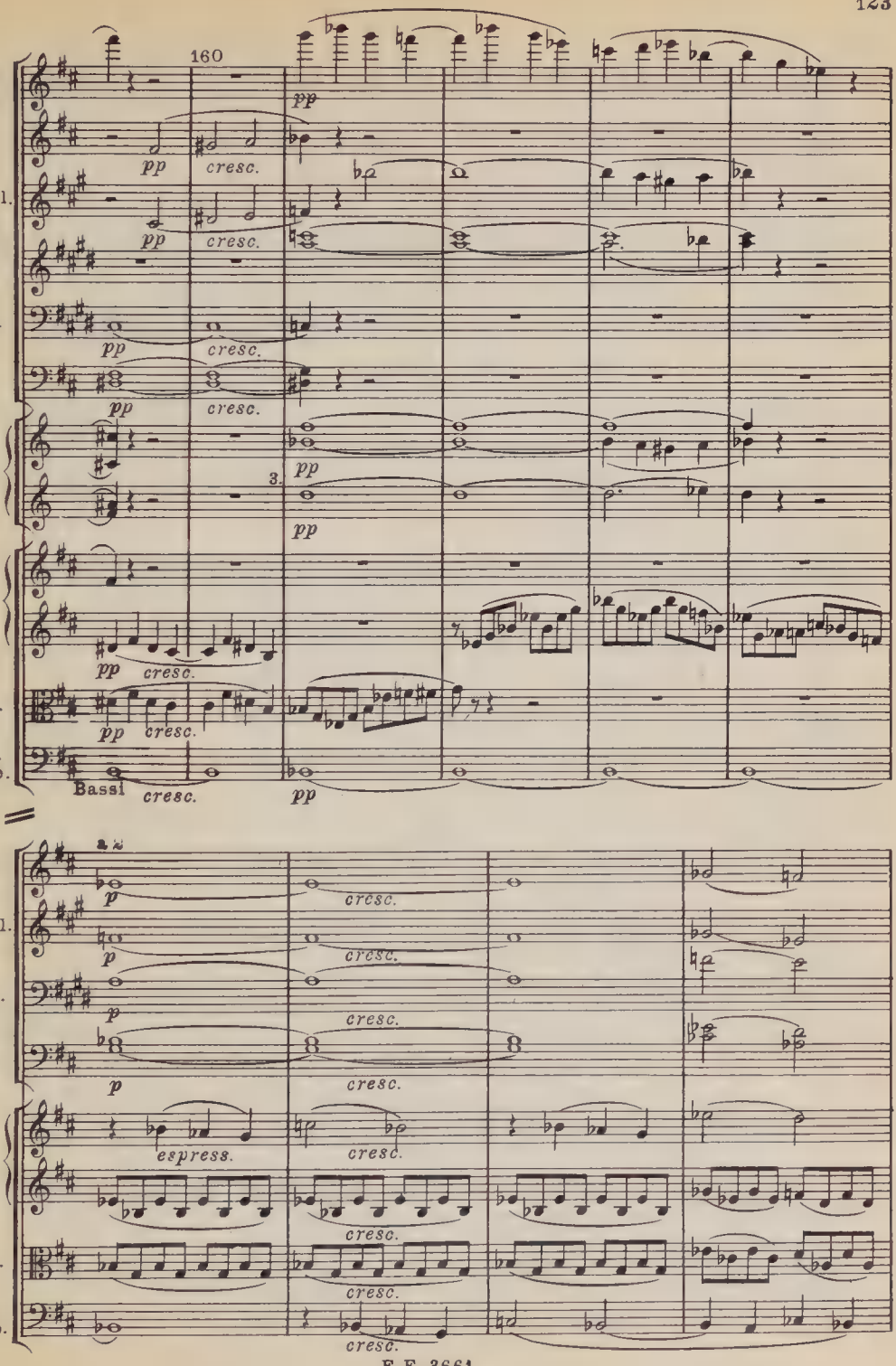

130
1:
Fl.
Cor. ingl.
Cl. b.
Fg.
Cor. (F)
Arp.
Vl.
Vla.
Vcl. e Ctb.
mf

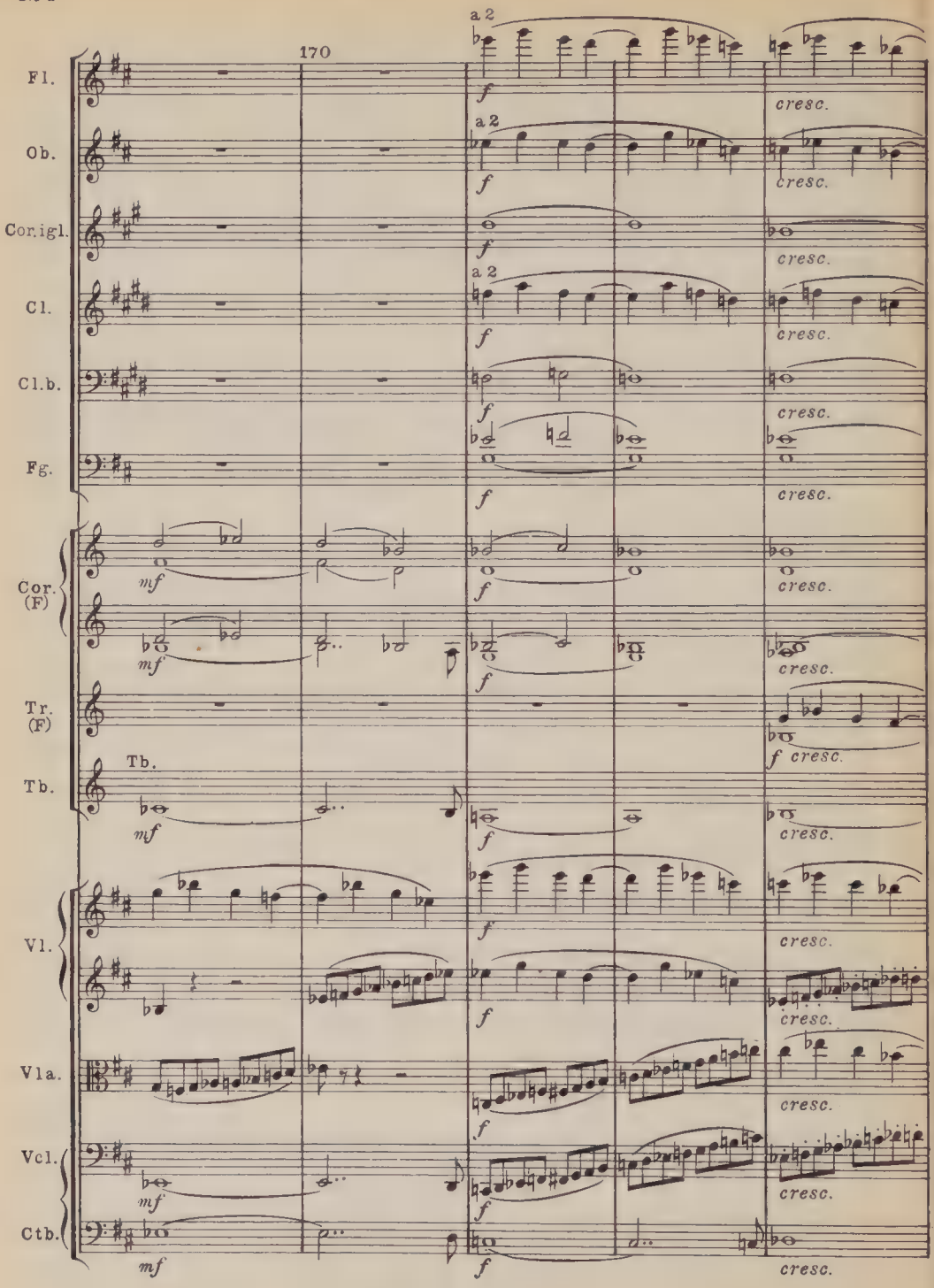

Fl.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Arp.
Vl.
Vla.
Vcl. e Ctb.
pp
f
p
mf
dim.
ppp
3

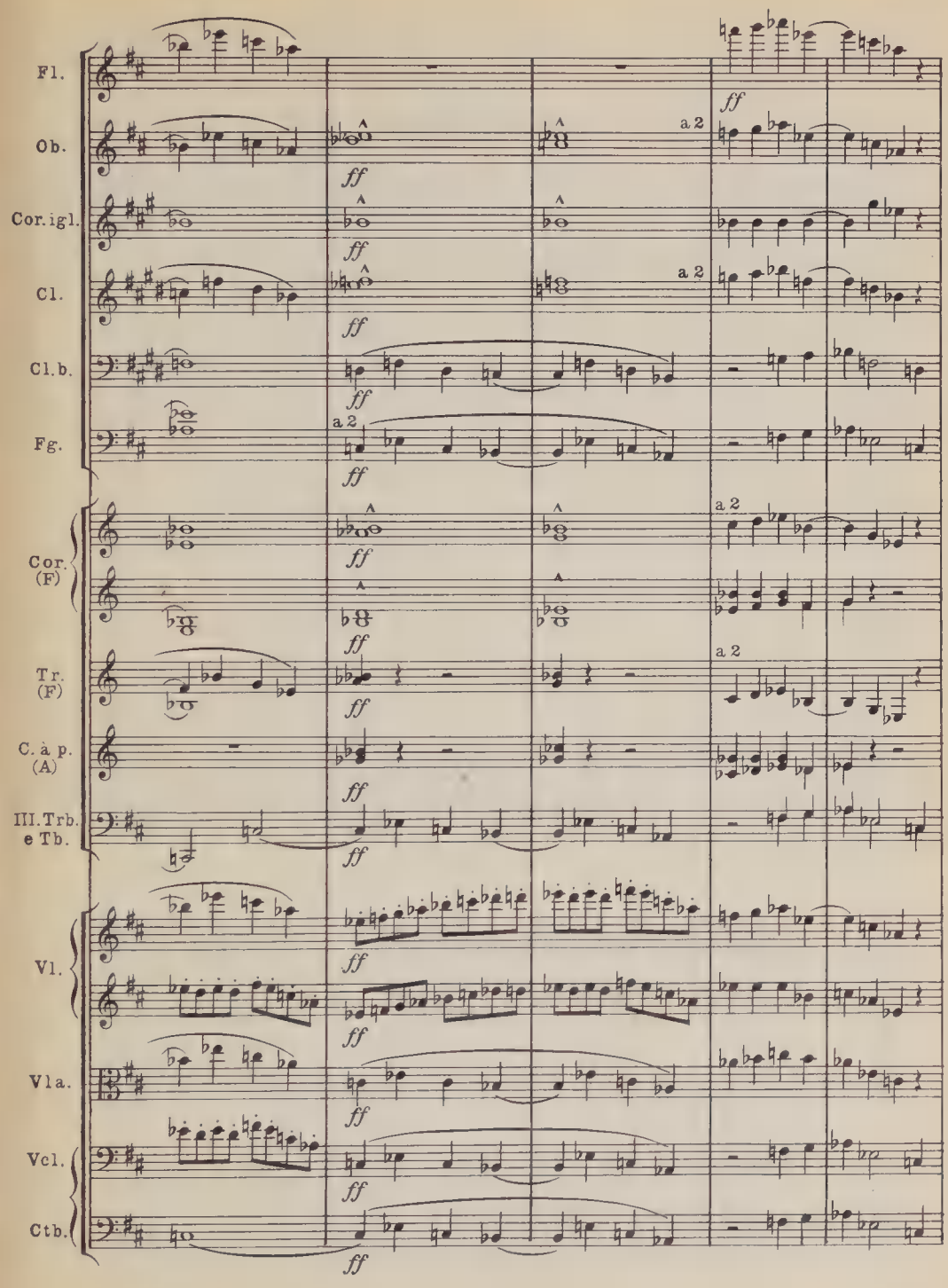
Tempo listesso

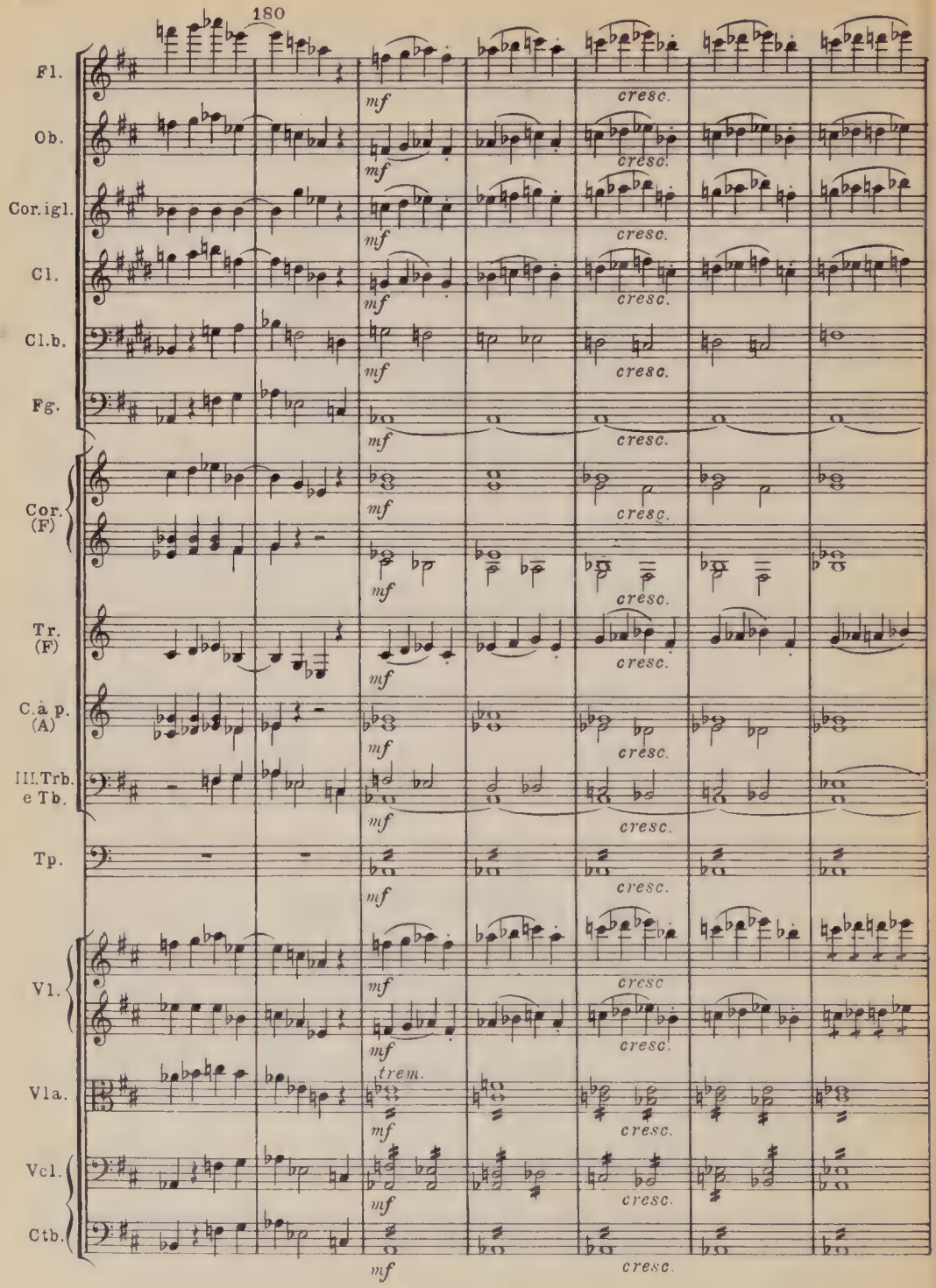


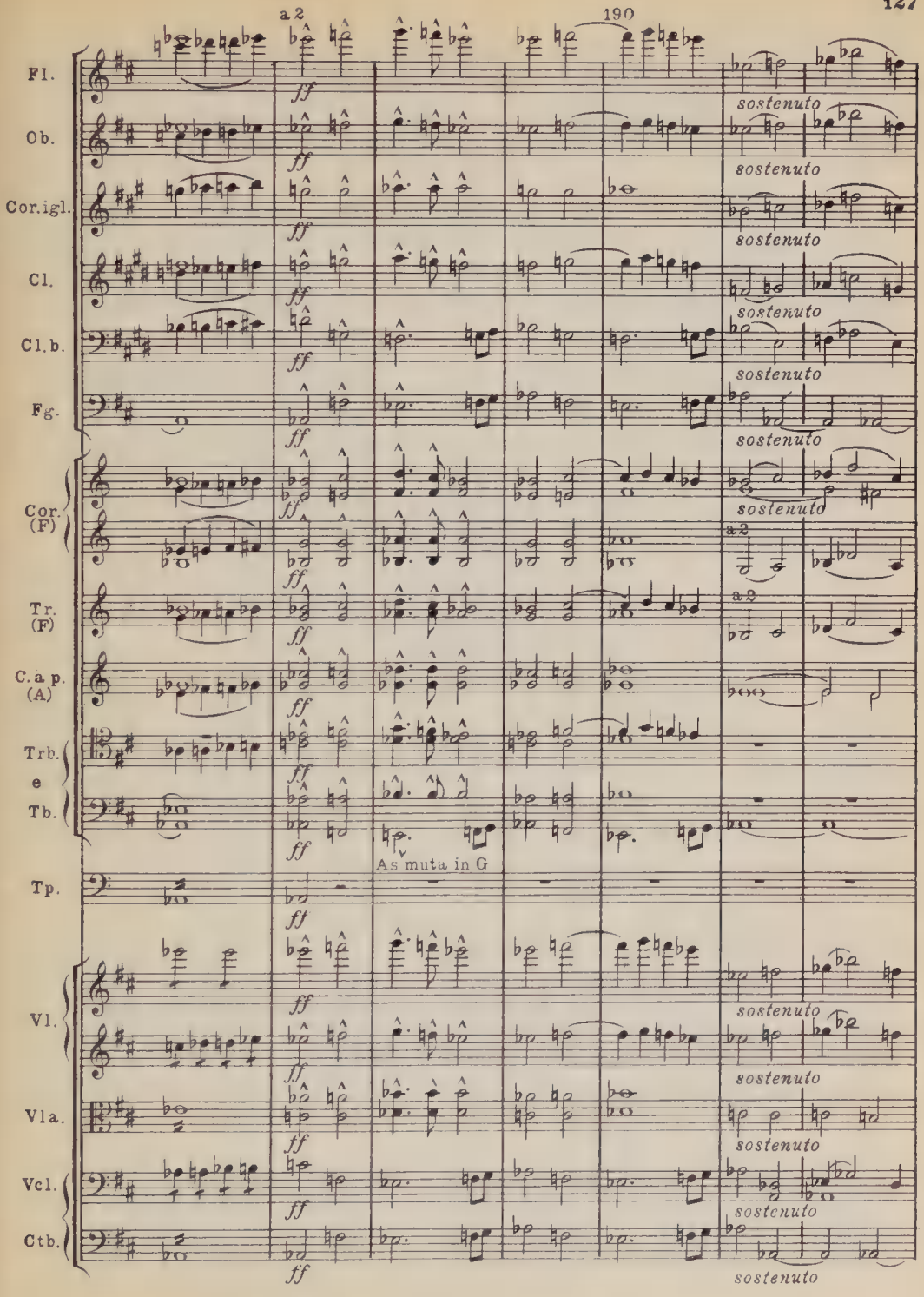

150
Fl.
Ob.
Cl.
Cl. b.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
1.
dolce espress.
dolce espress.
p
pp
pp
3.
pp
tutti
espress.
espress.
unis
arco
ppp
div.
pizz.
mf
Fl.
Ob.
Cl.
Cor. (F)
pp
Vl. I.
Vla.
Vcl.
Ctb.
unis.
arco

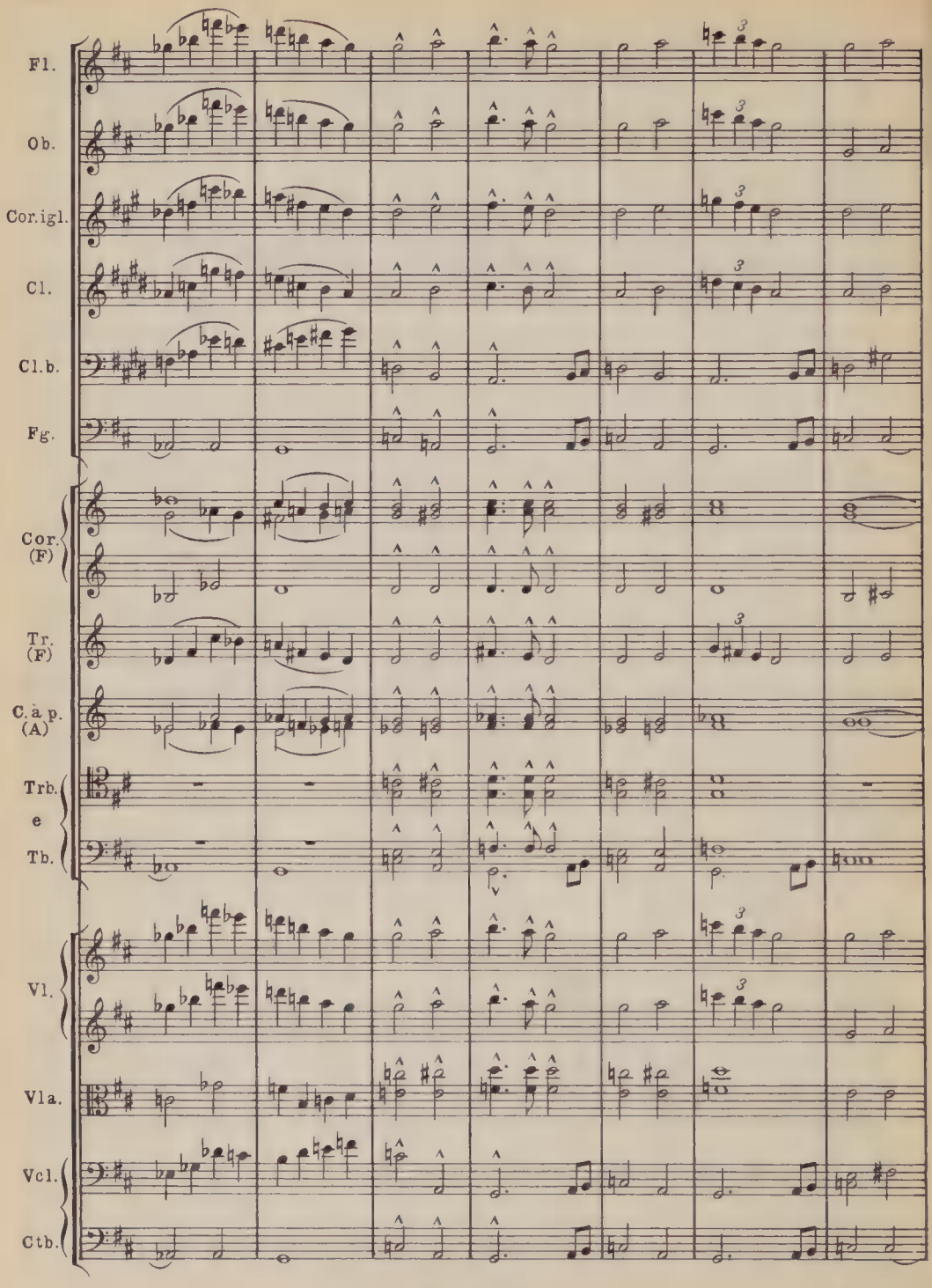

160
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl. e Ctb.
Bassi
pp
cresc.
3.
Ob.
Cor.igl.
Cl.b.
Fg.
Vl.
Vla.
Vcl. e Ctb.
p
cresc.
espress.

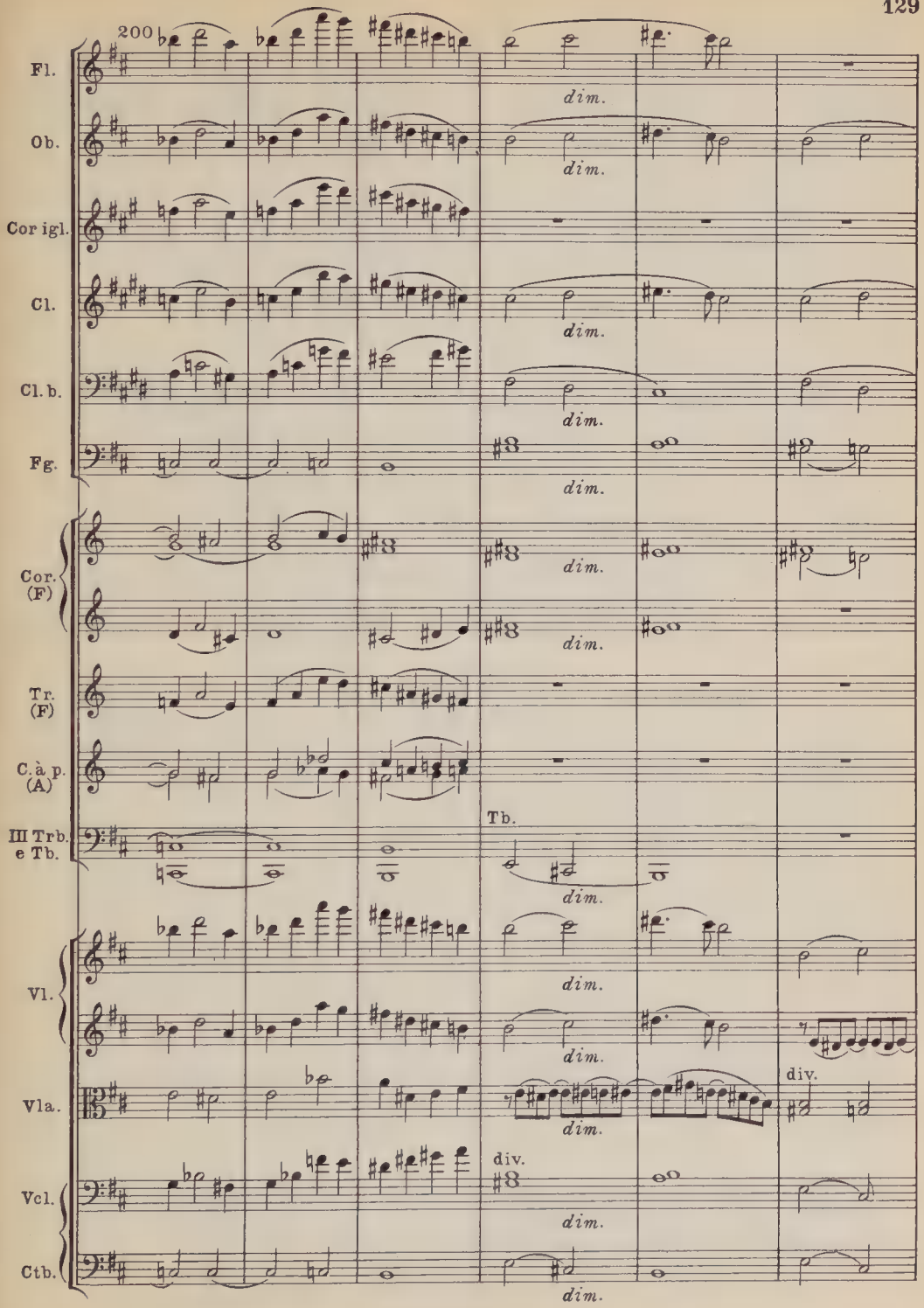

170
Fl.
Ob.
Cor.ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
Tb.
Tb.
Vl.
Vla.
Vcl.
Ctb.
a 2
f
mf
cresc.

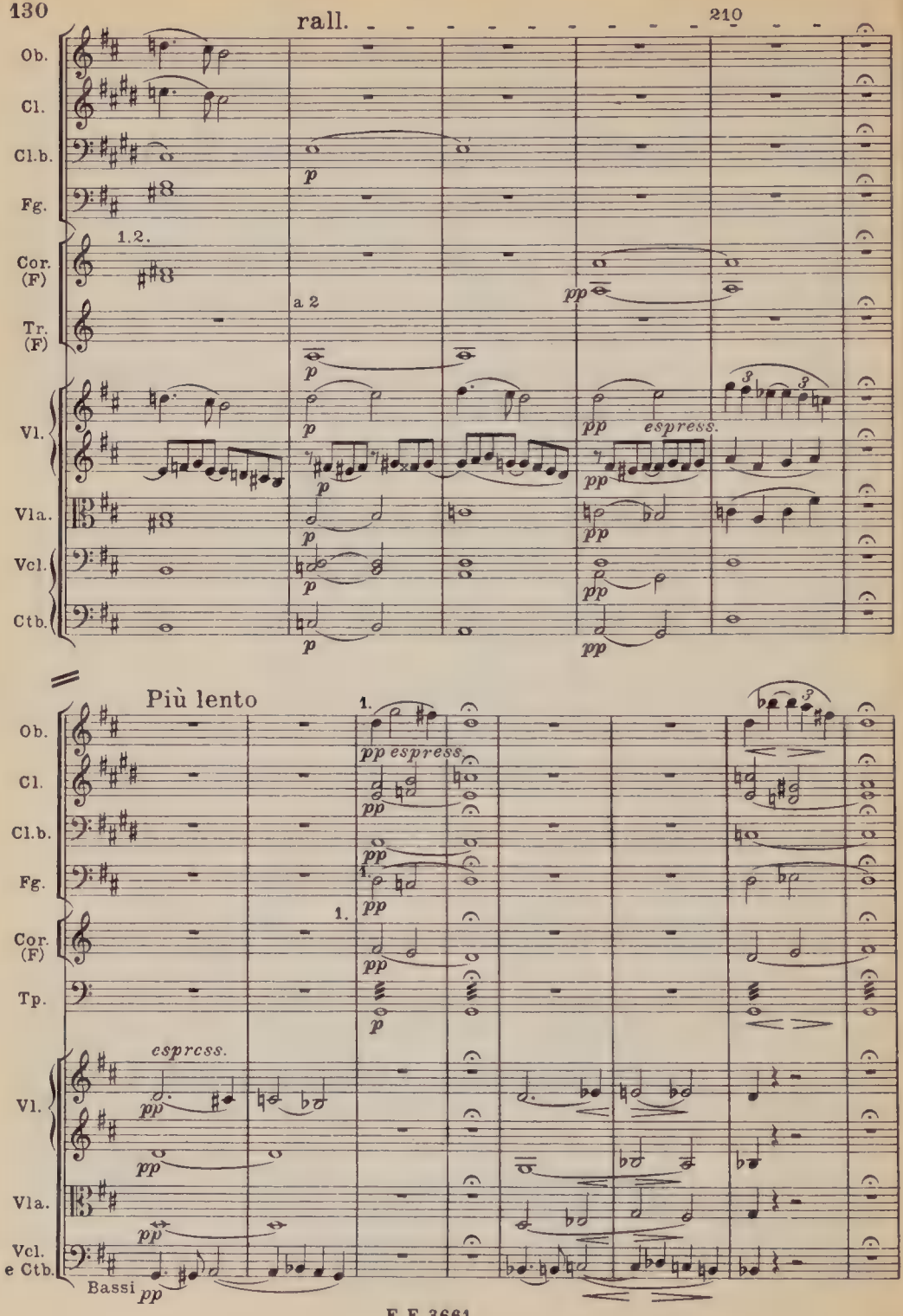

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
III. Trb. e Tb.
Vl.
Vla.
Vcl.
Ctb.
ff
a 2

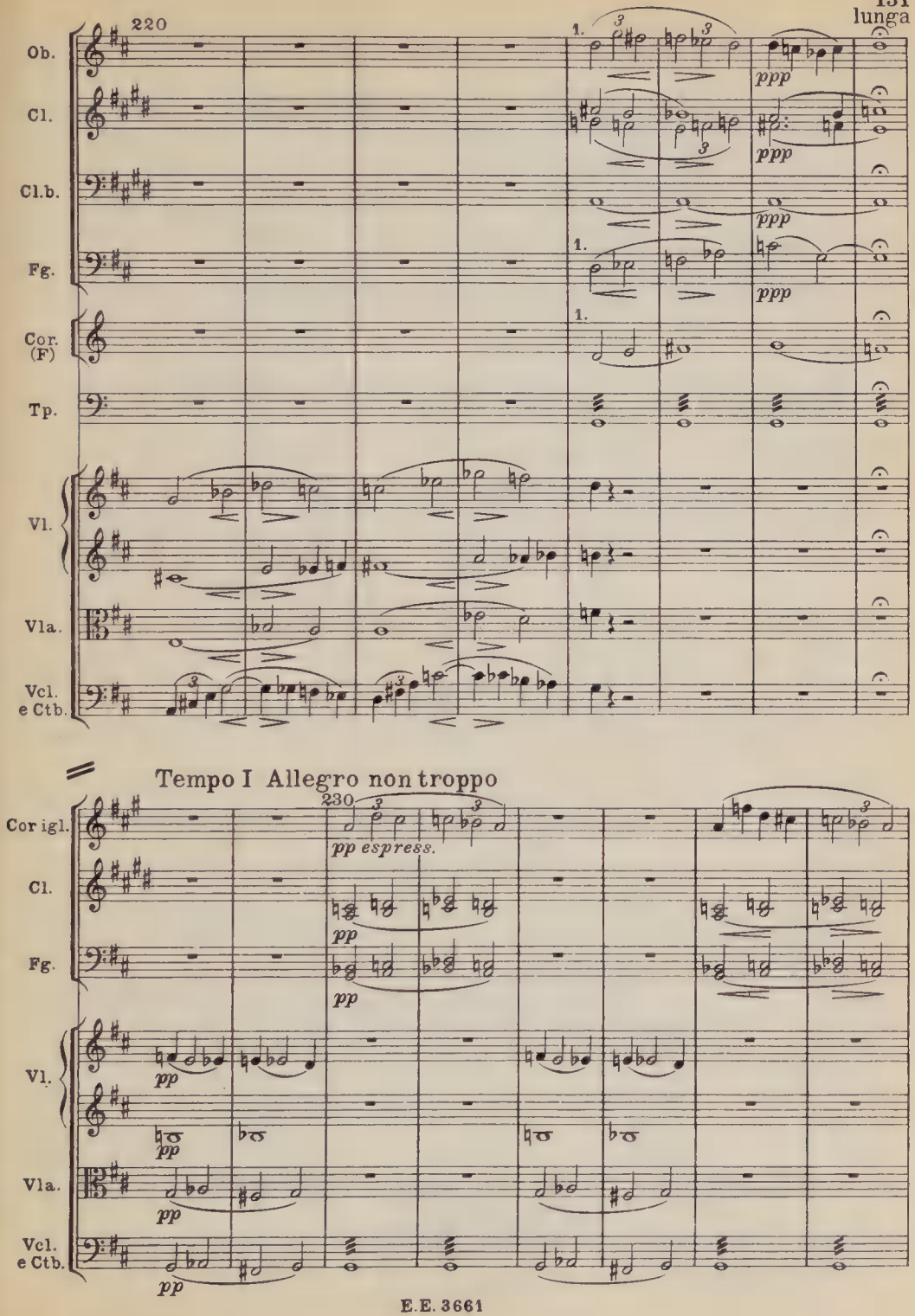

180
Fl.
Ob.
Cor. ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
III. Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
mf
cresc.
trem.

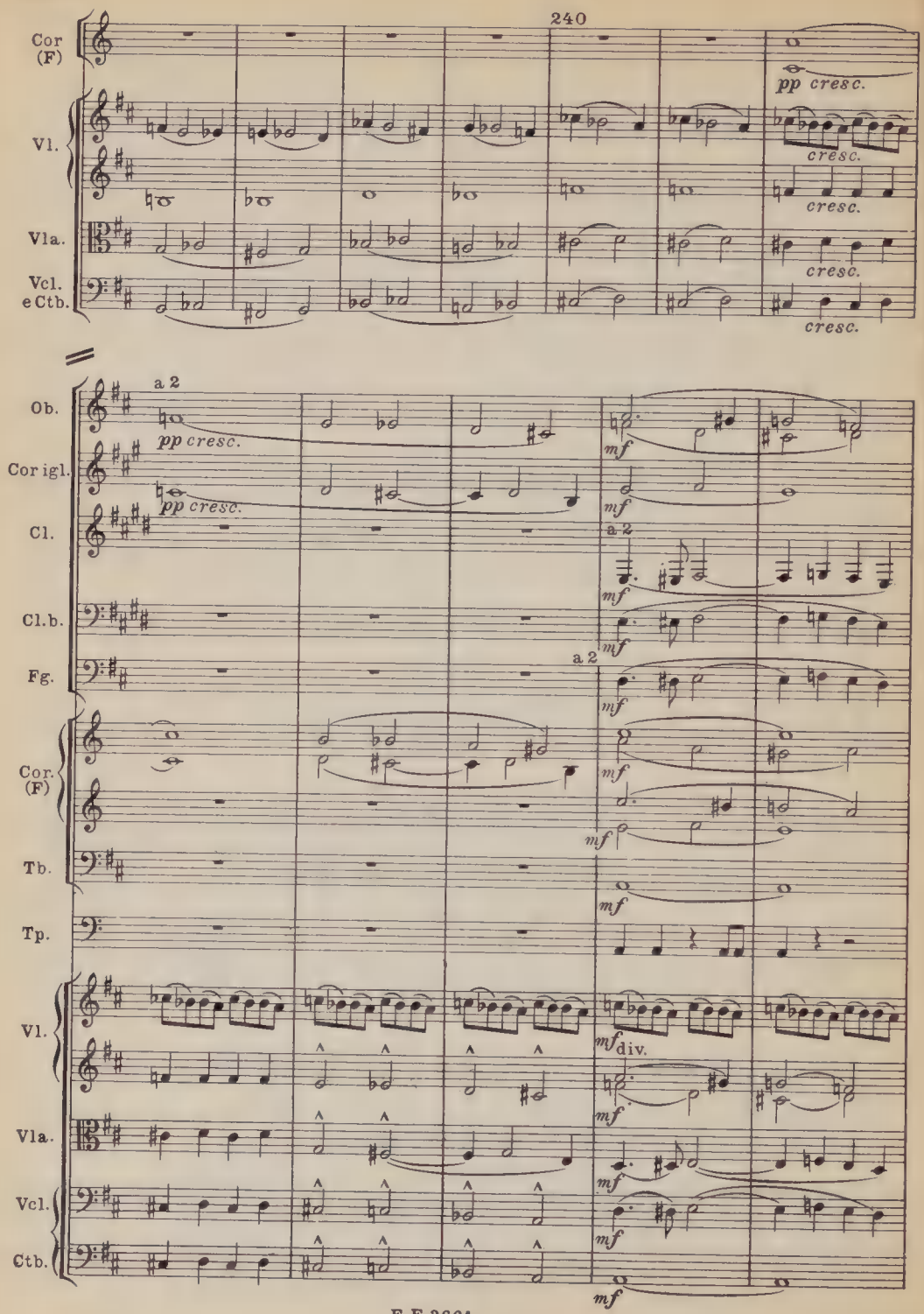

a 2
190
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.a p. (A)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
ff
sostenuto
a 2
As muta in G

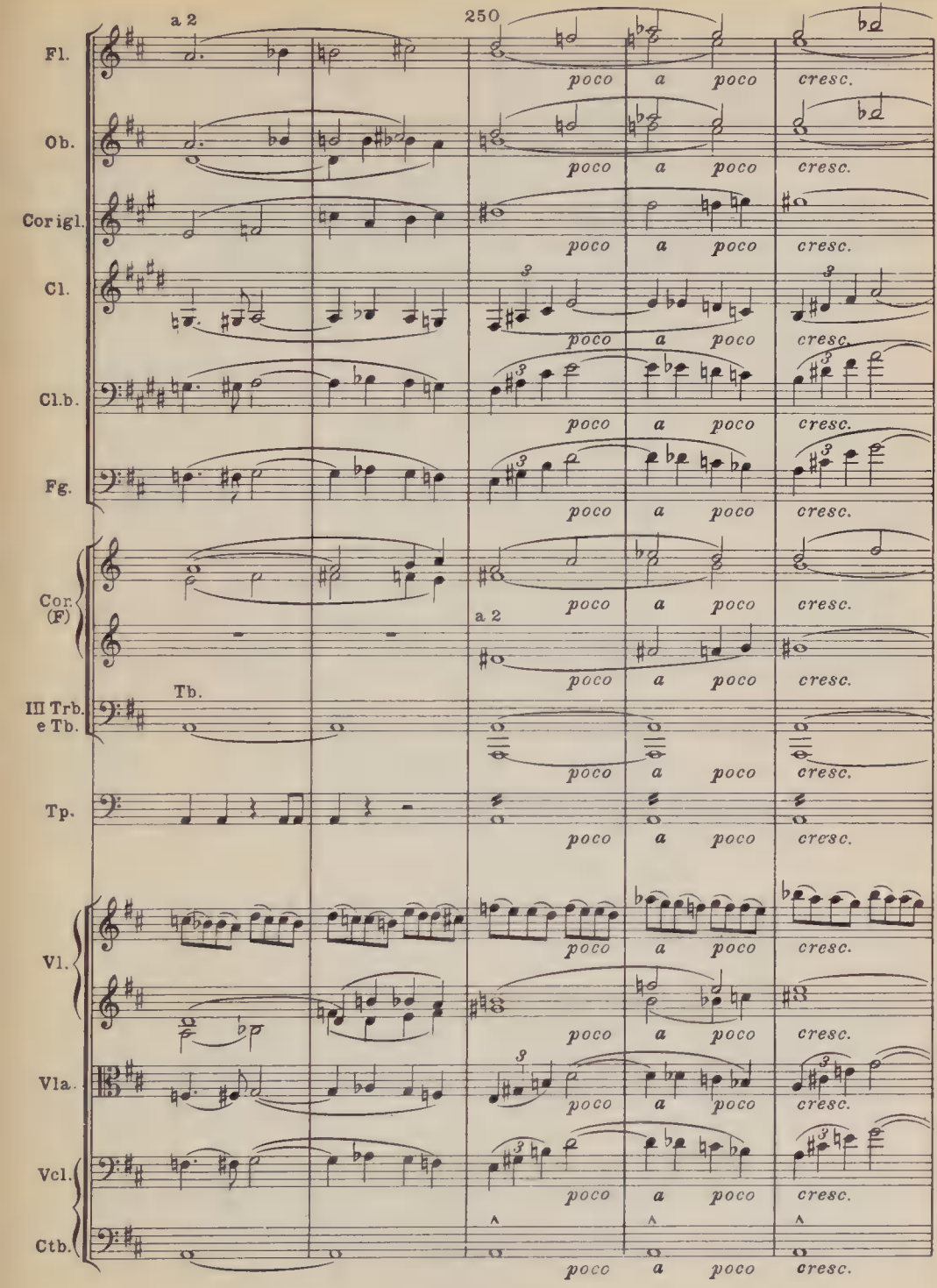

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (A)
Trb.
e
Tb.
Vl.
Vla.
Vcl.
Ctb.

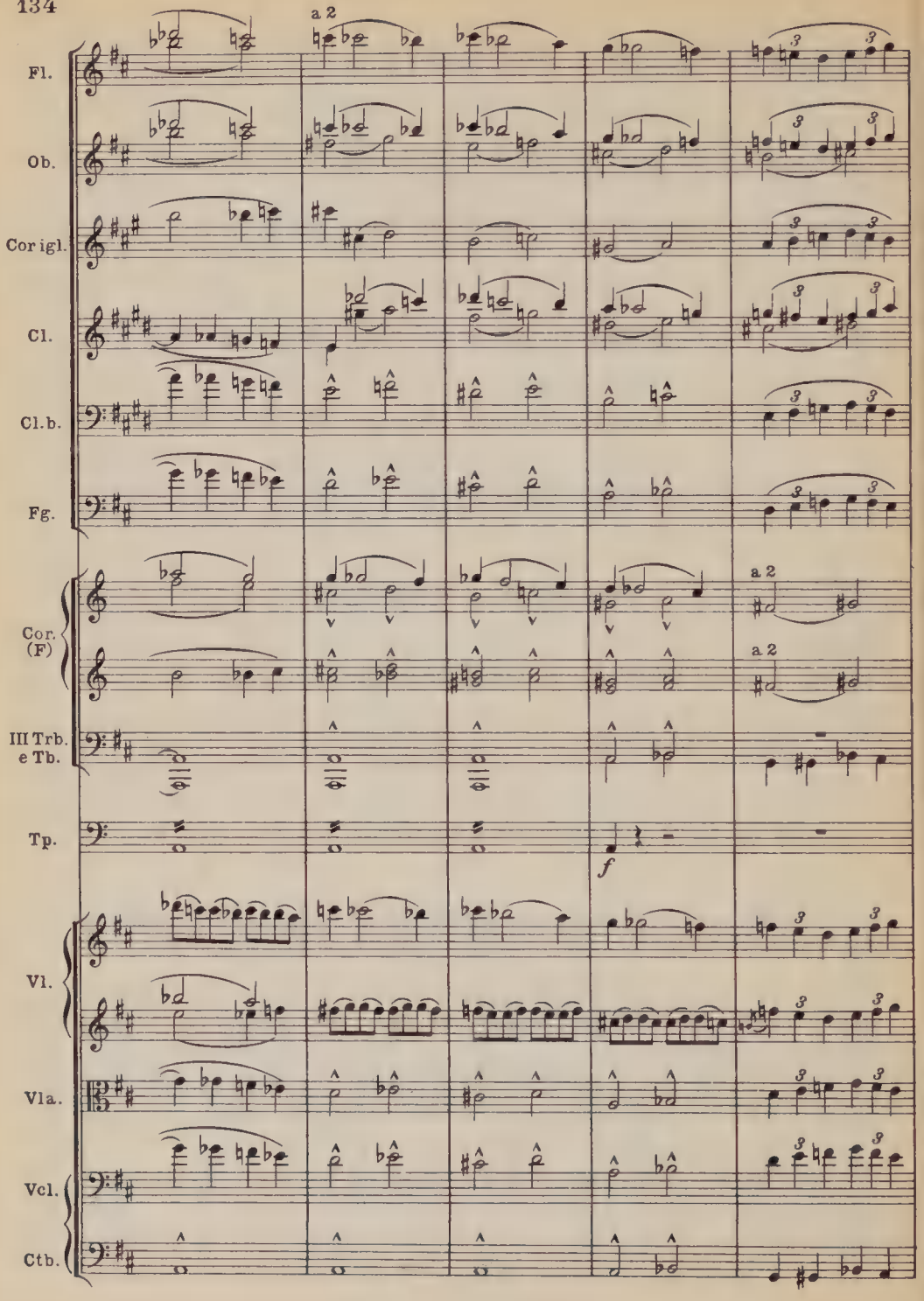

200
Fl.
Ob.
Cor igl.
Cl.
Cl. b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
III Trb. e Tb.
Tb.
Vl.
Vla.
Vcl.
Ctb.
dim.
div.

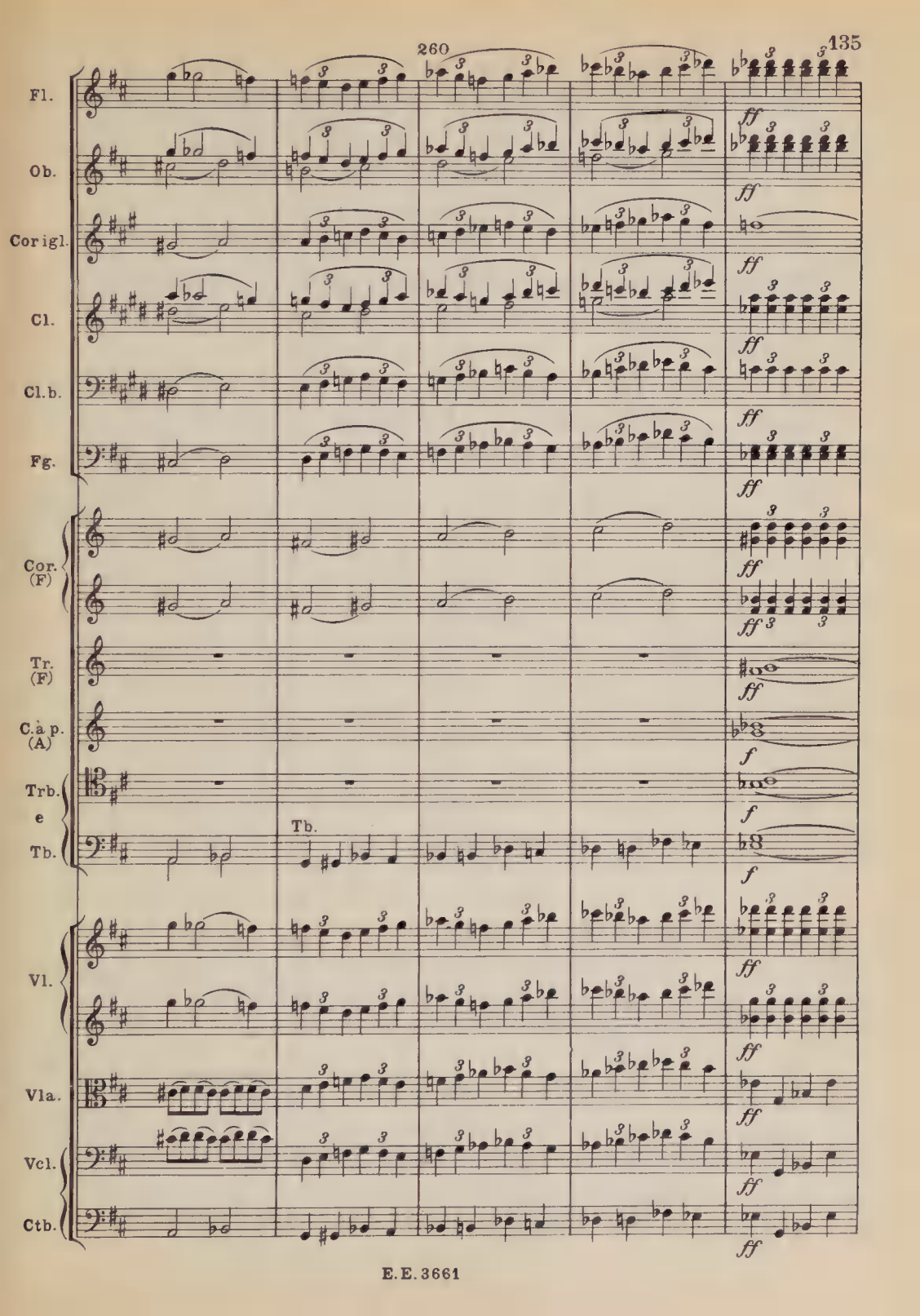

130
rall.
210
Ob.
Cl.
Cl.b.
Fg.
1.2.
Cor. (F)
Tr. (F)
a 2
Vl.
espress.
espress.
Vla.
Vcl.
Ctb.
Più lento
1.
Ob.
Cl.
Cl.b.
Fg.
Cor. (F)
Tp.
espress.
Vl.
Vla.
Vcl. e Ctb.
Bassi

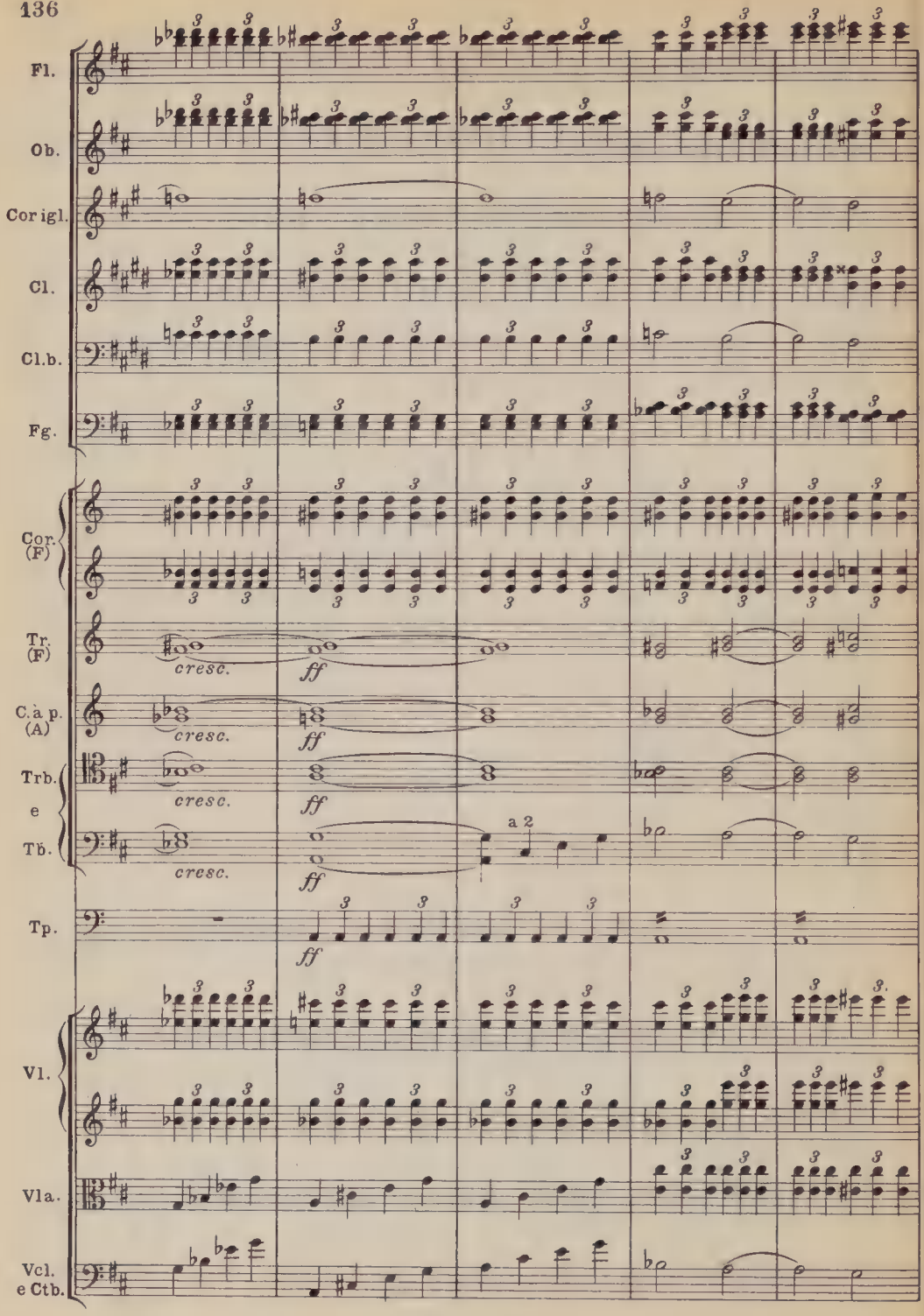

220
lunga
Ob.
Cl.
Cl.b.
Fg.
Cor. (F)
Tp.
Vl.
Vla.
Vcl. e Ctb.
1.
ppp
Tempo I Allegro non troppo
230
Cor igl.
Cl.
Fg.
Vl.
Vla.
Vcl. e Ctb.
pp espress.
pp

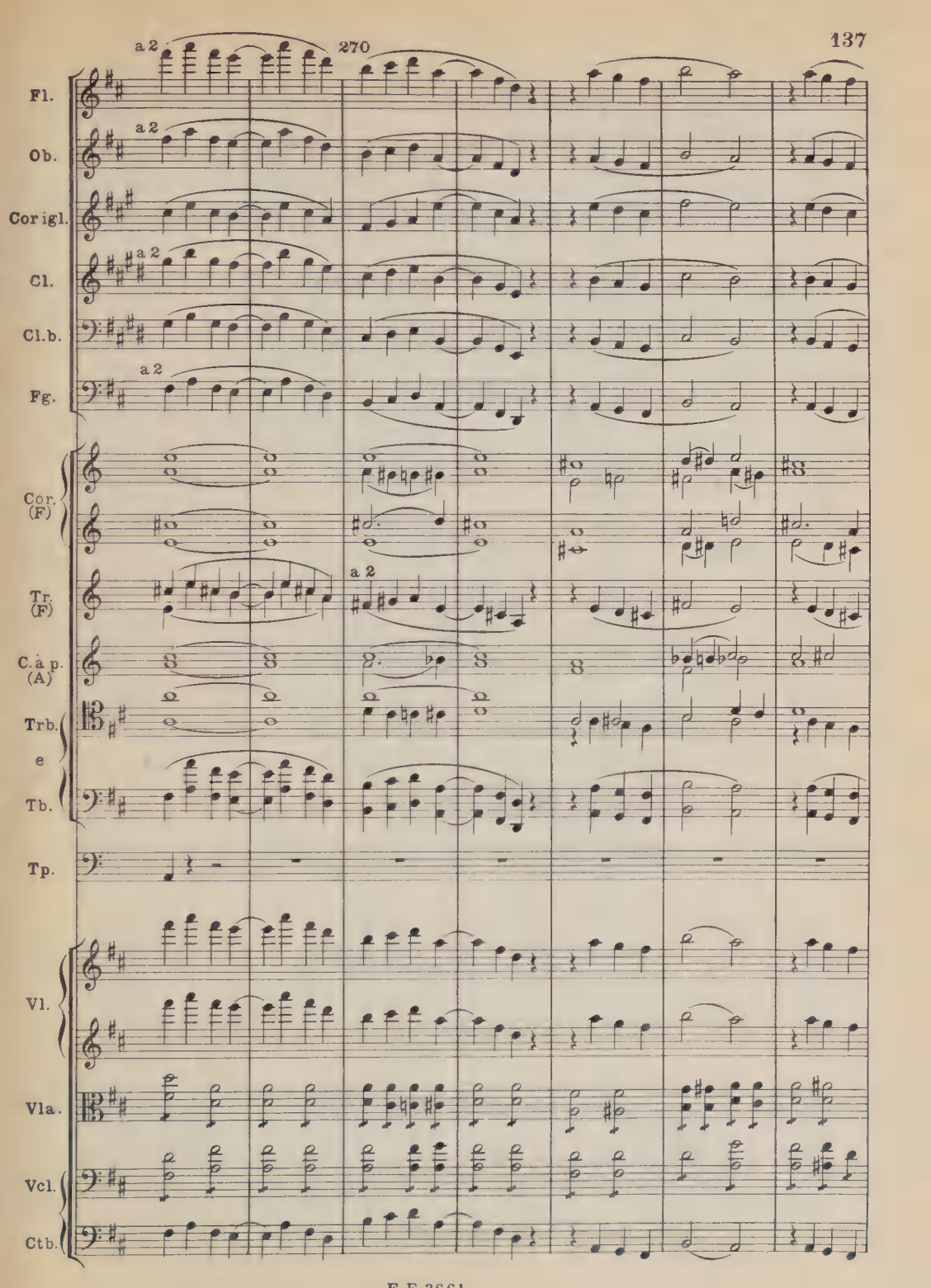

240
Cor (F)
Vl.
Vla.
Vcl. e Ctb.
pp cresc.
cresc.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
a 2
mf
div.

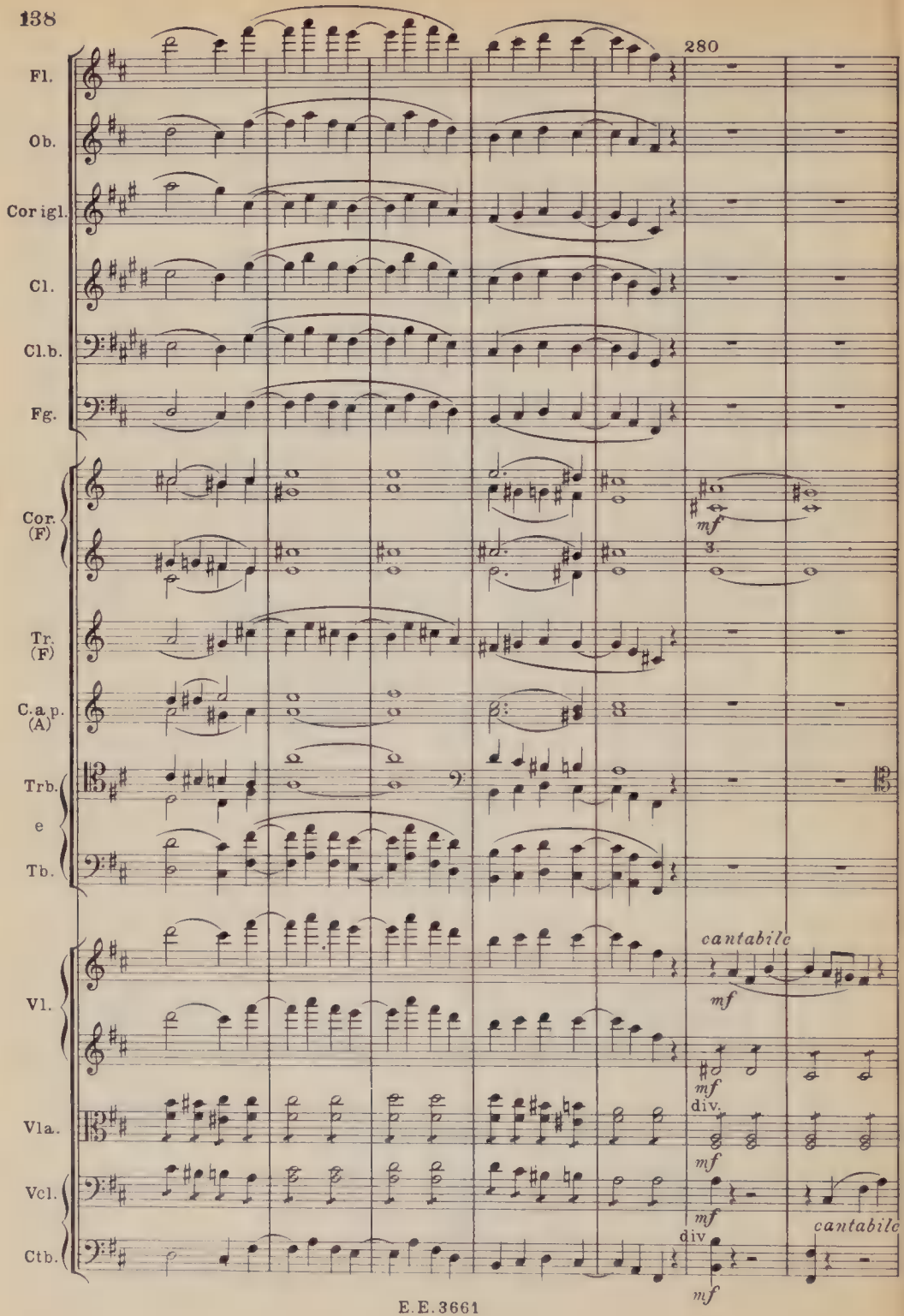

a 2
250
Fl.
Ob.
Corigl.
Cl.
Cl.b.
Fg.
Cor. (F)
III Trb. e Tb.
Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
a 2
poco a poco cresc.

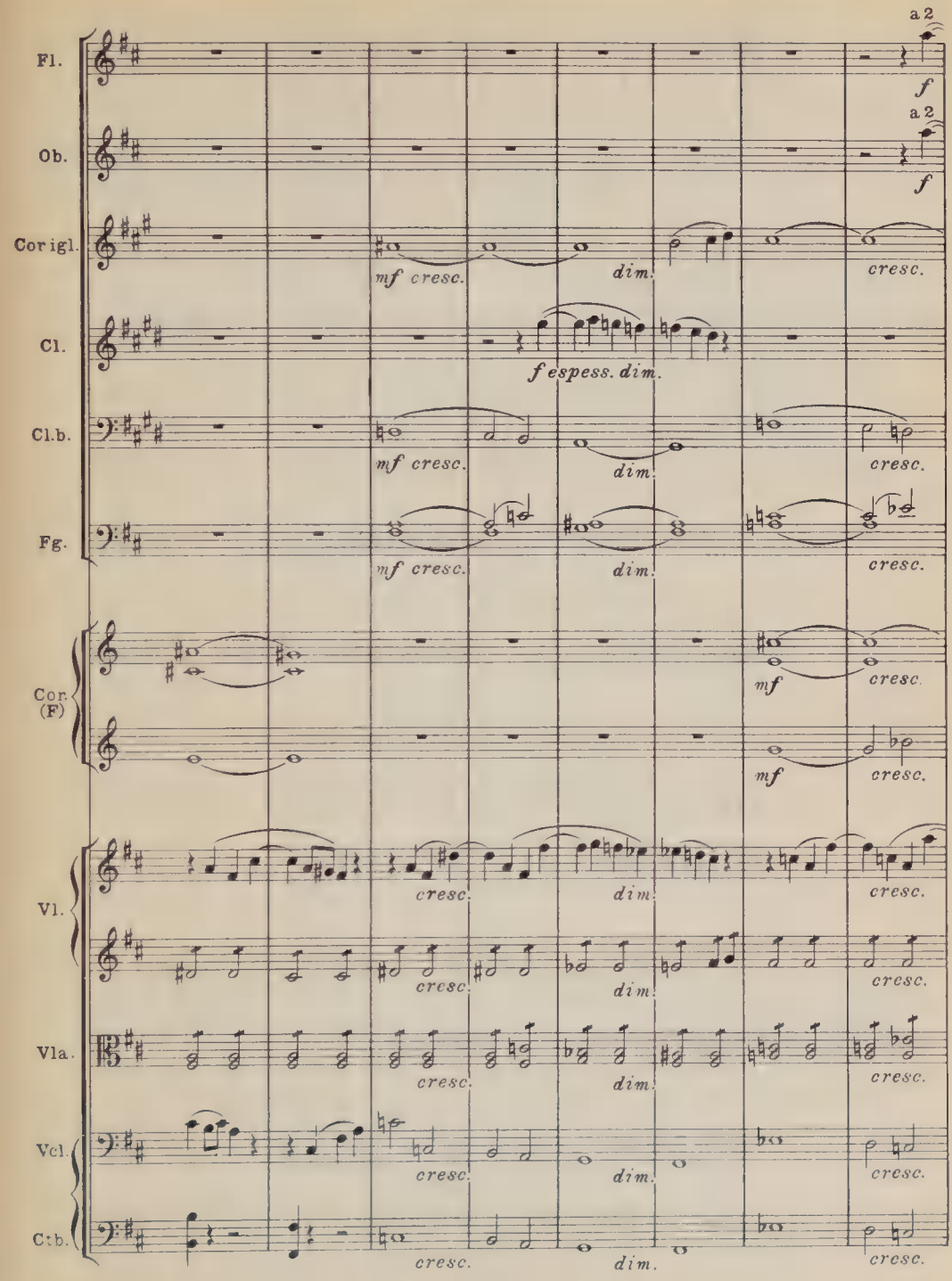

a 2
Fl.
Ob.
Cor igl.
Cl.
Cl. b.
Fg.
Cor. (F)
a 2
a 2
III Trb. e Tb.
Tp.
f
Vl.
Vla.
Vcl.
Ctb.

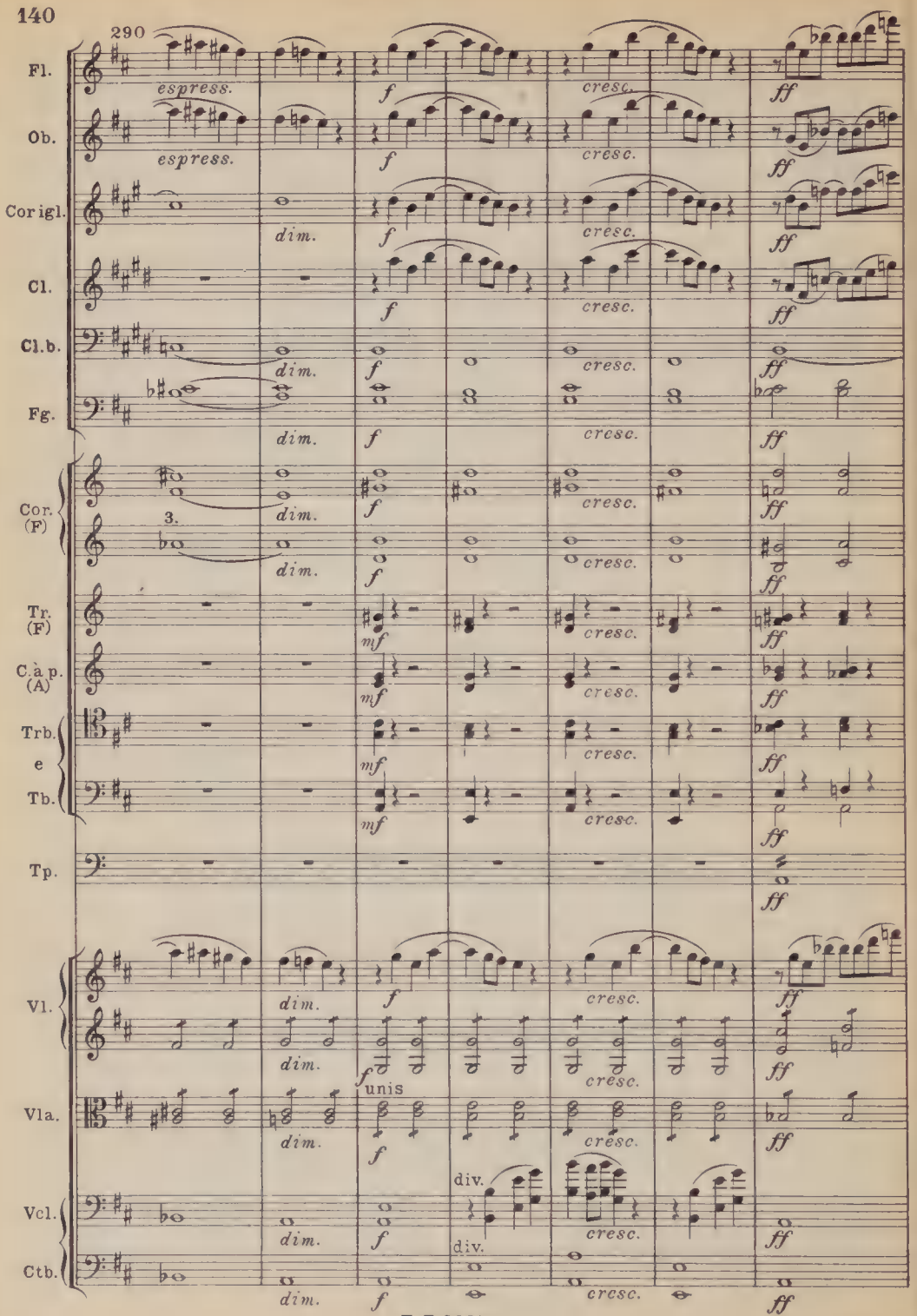

Fl.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (A)
Trb. e Tb.
Tb.
Vl.
Vla.
Vcl.
Ctb.
ff
f

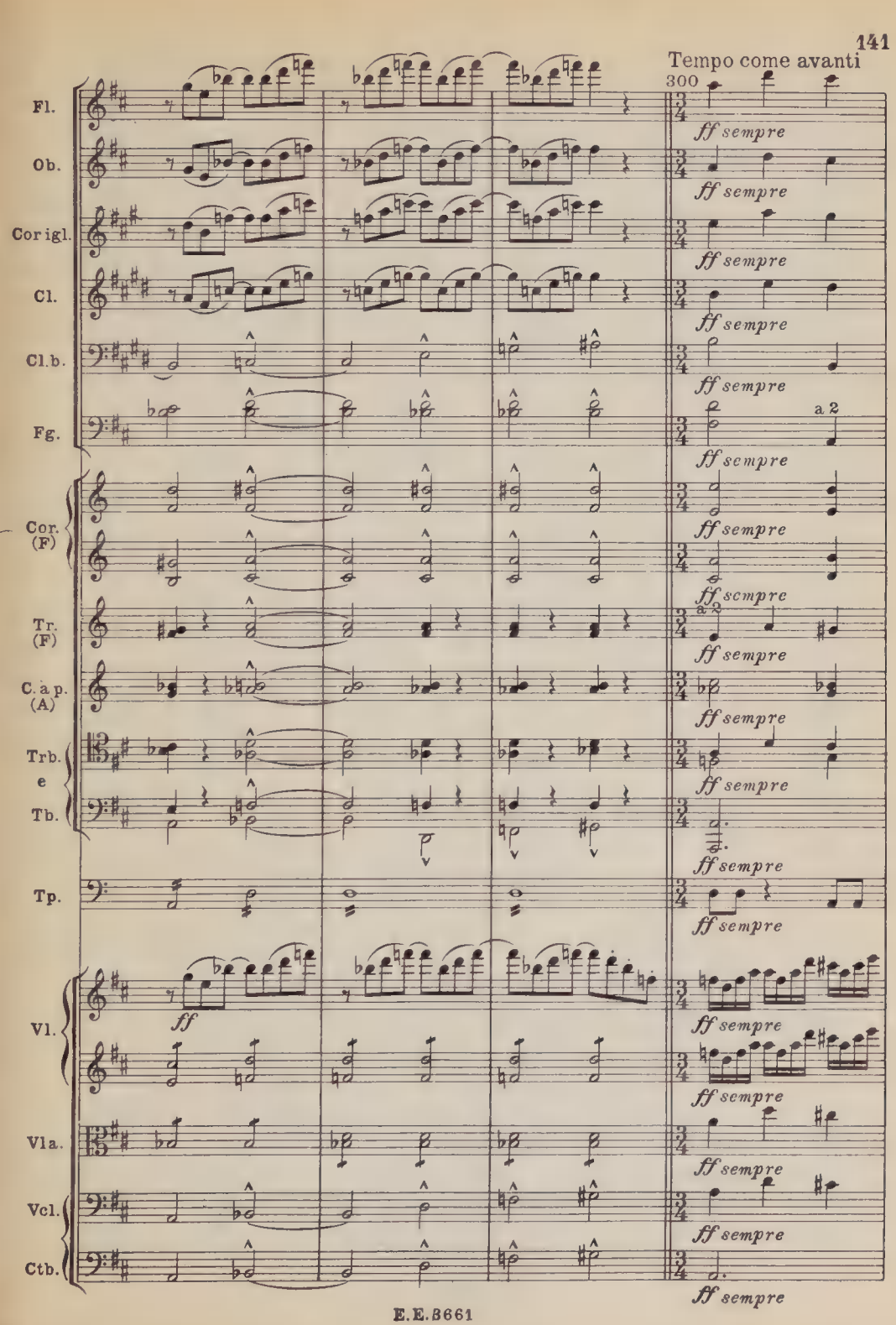

Fl.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (A)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl. e Ctb.
cresc.
ff
a 2

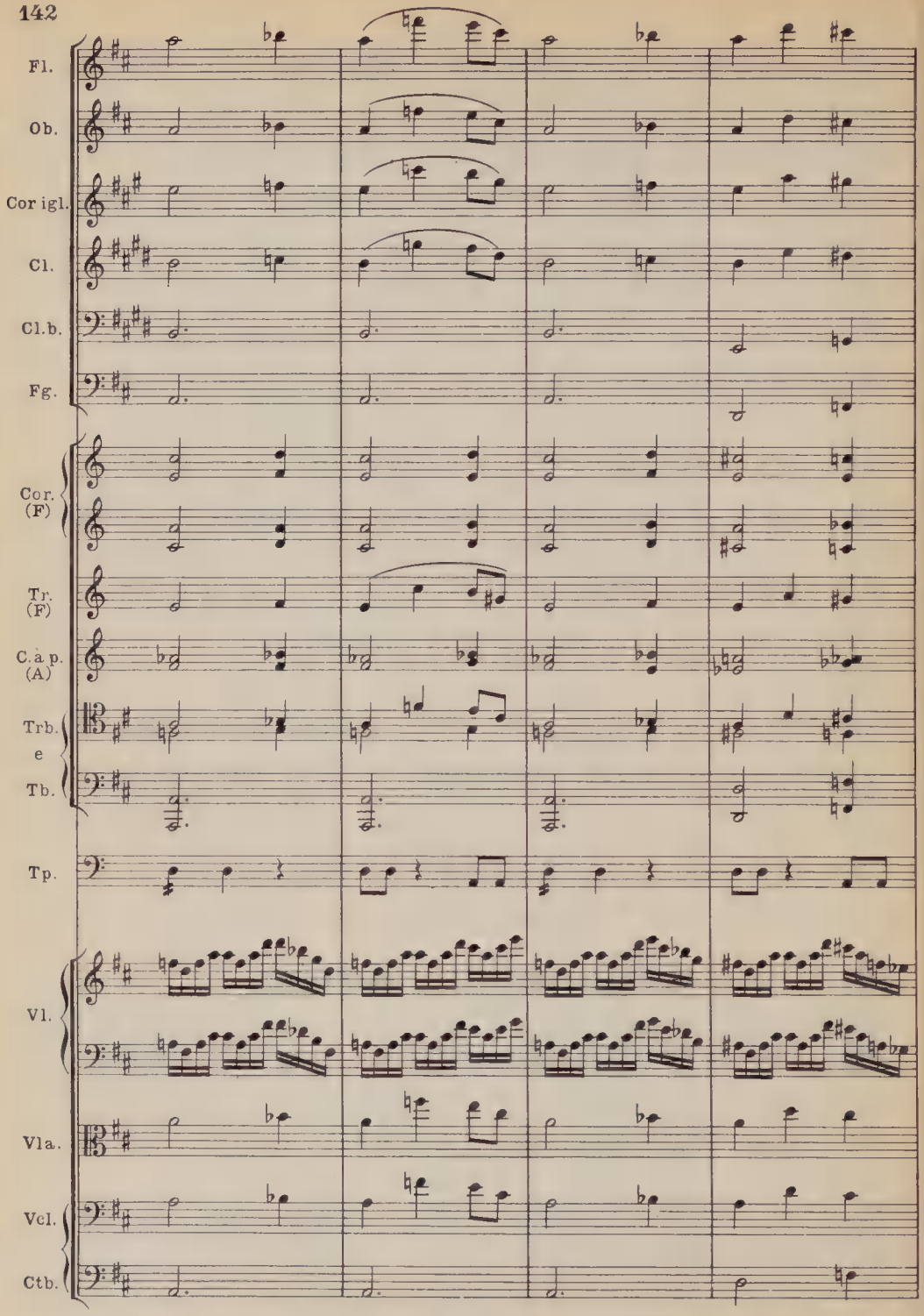

270
a 2
Fl.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
Trb.
e
Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.

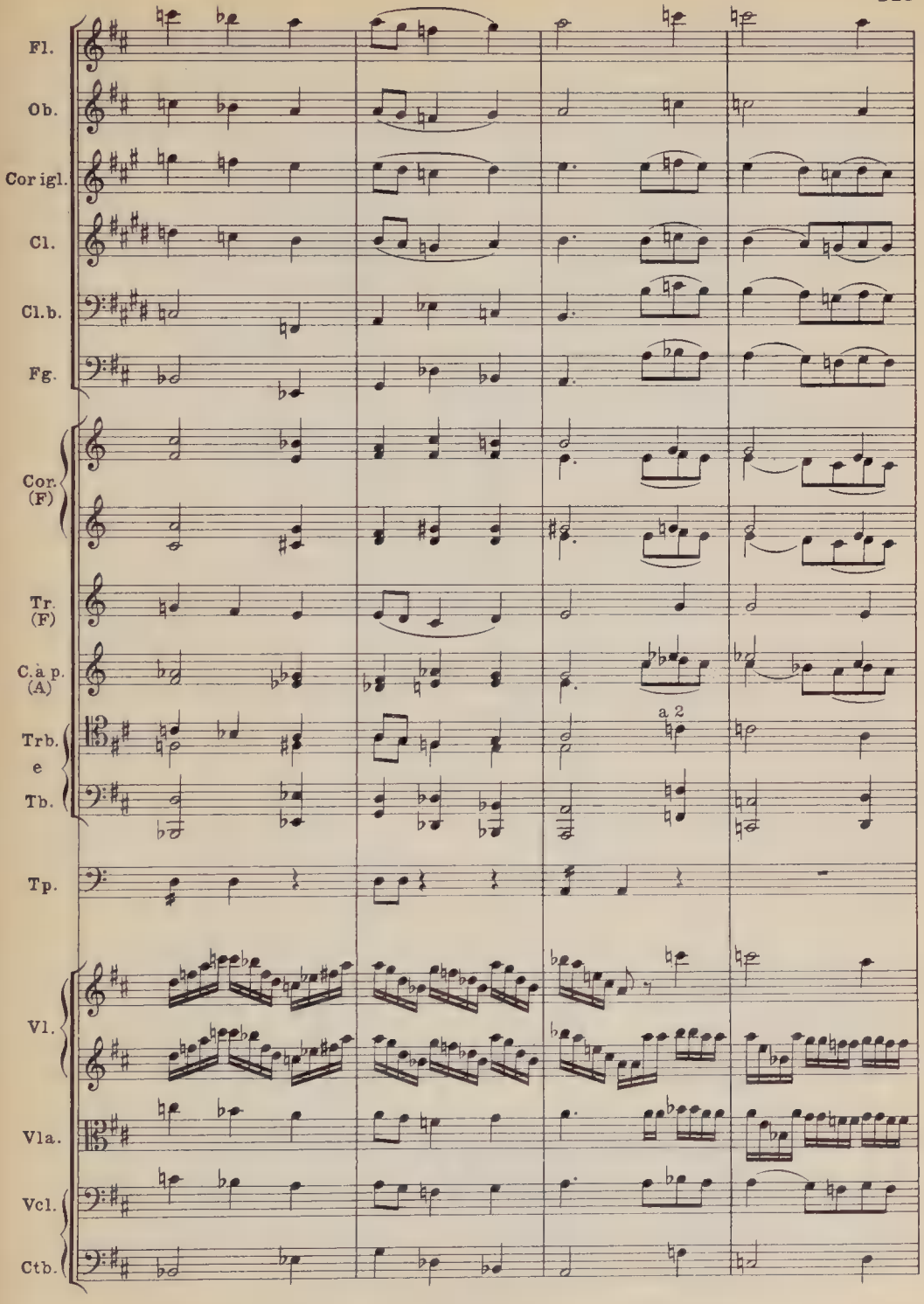

280
Fl.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
Cor. (F)
mf
3.
Tr. (F)
C.a p. (A)
Trb.
e
Tb.
cantabile
mf
Vl.
mf
Vla.
div.
mf
Vcl.
mf
Ctb.
div
cantabile
mf


Fl.
a 2
f
Ob.
a 2
f
Cor igl.
mf cresc.
dim.
cresc.
Cl.
f espess. dim.
Cl.b.
mf cresc.
dim.
cresc.
Fg.
mf cresc.
dim.
cresc.
Cor. (F)
mf
cresc.
mf
cresc.
Vl.
cresc.
dim.
cresc.
cresc.
dim.
cresc.
Vla.
cresc.
dim.
cresc.
Vcl.
cresc.
dim.
cresc.
C.b.
cresc.
dim.
cresc.

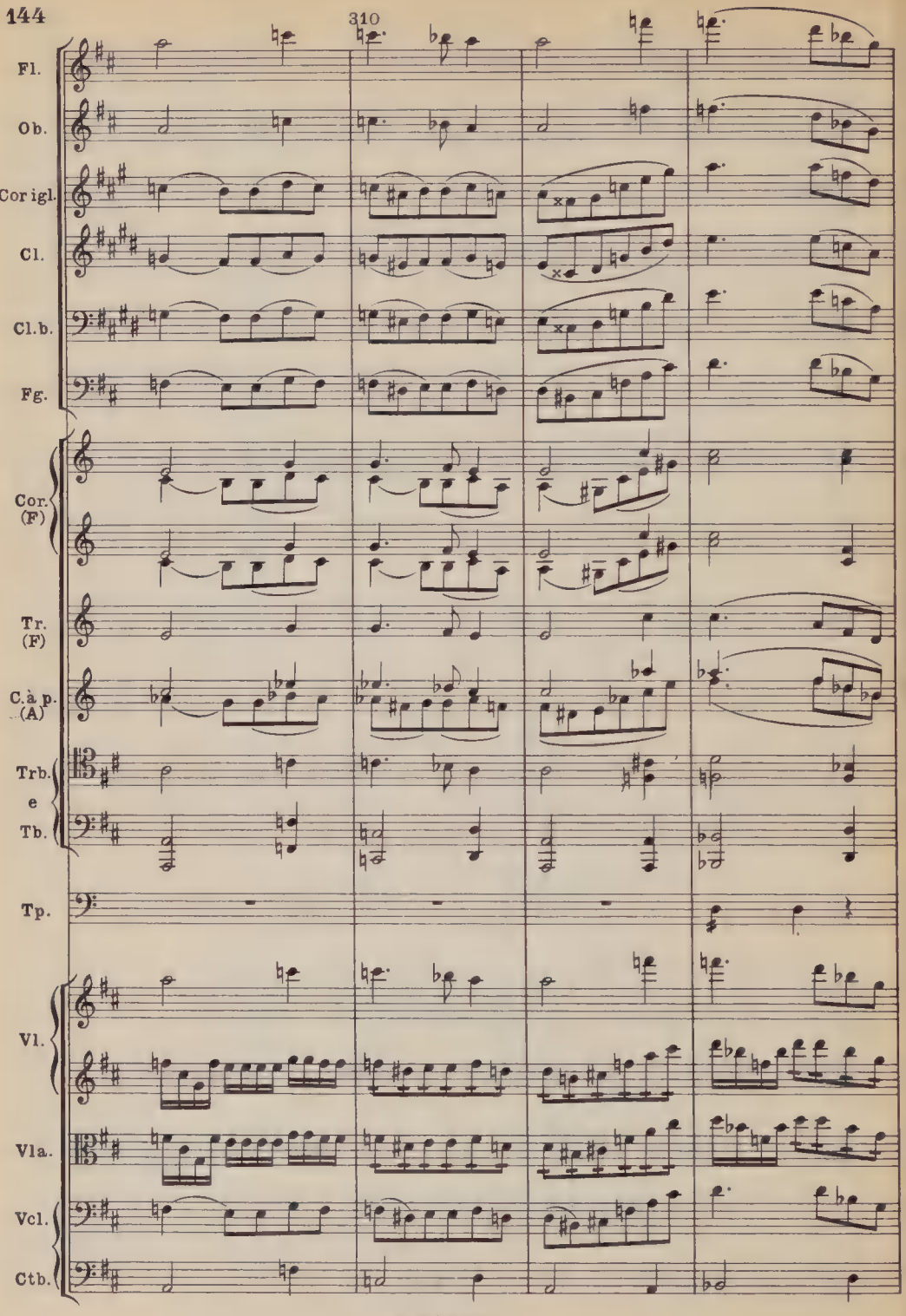

290
Fl.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
espress.
dim.
f
cresc.
ff
3.
mf
unis
div.

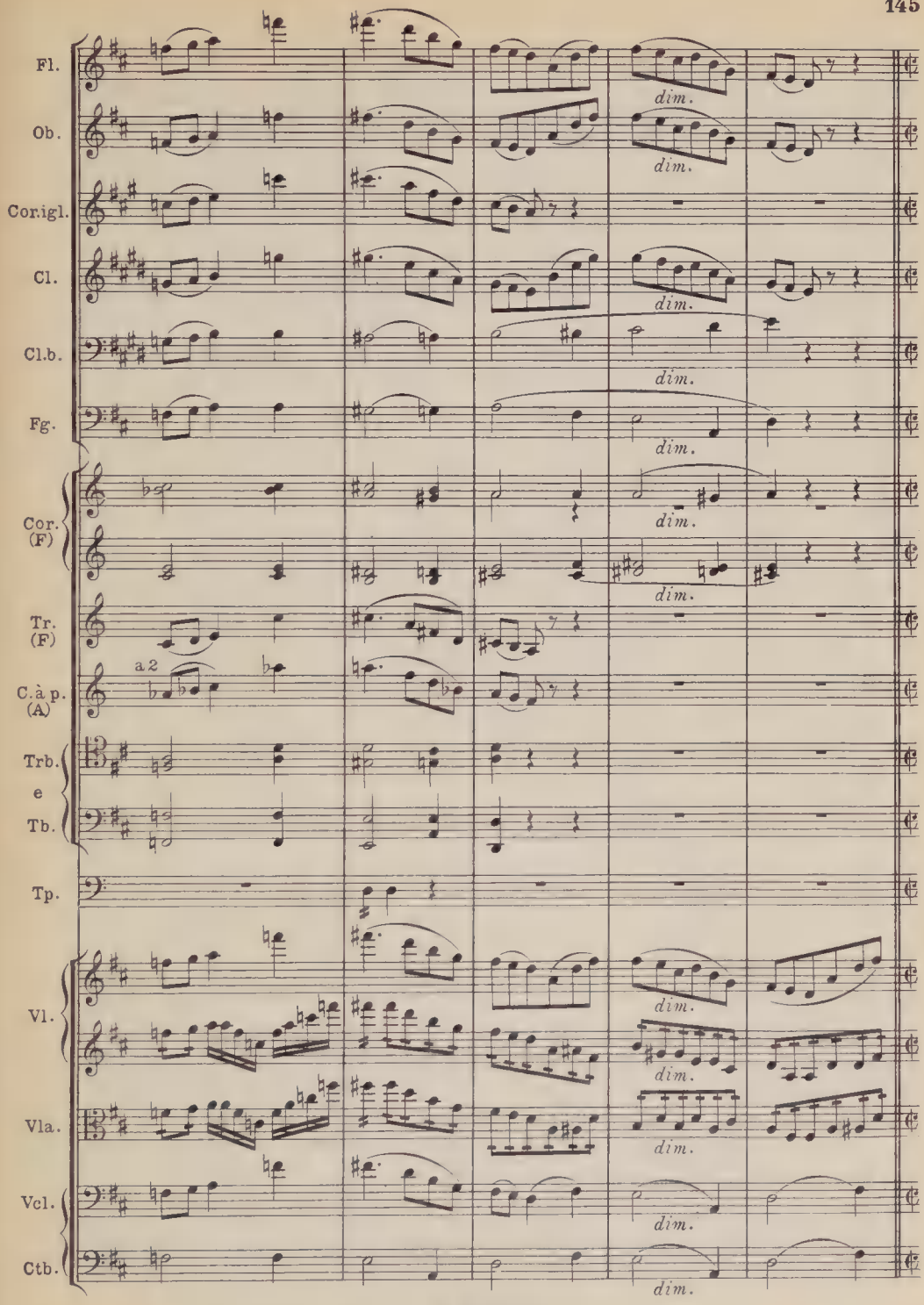

Tempo come avanti
300
Fl.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
a 2
Cor. (F)
Tr. (F)
C. a p. (A)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
ff
ff sempre

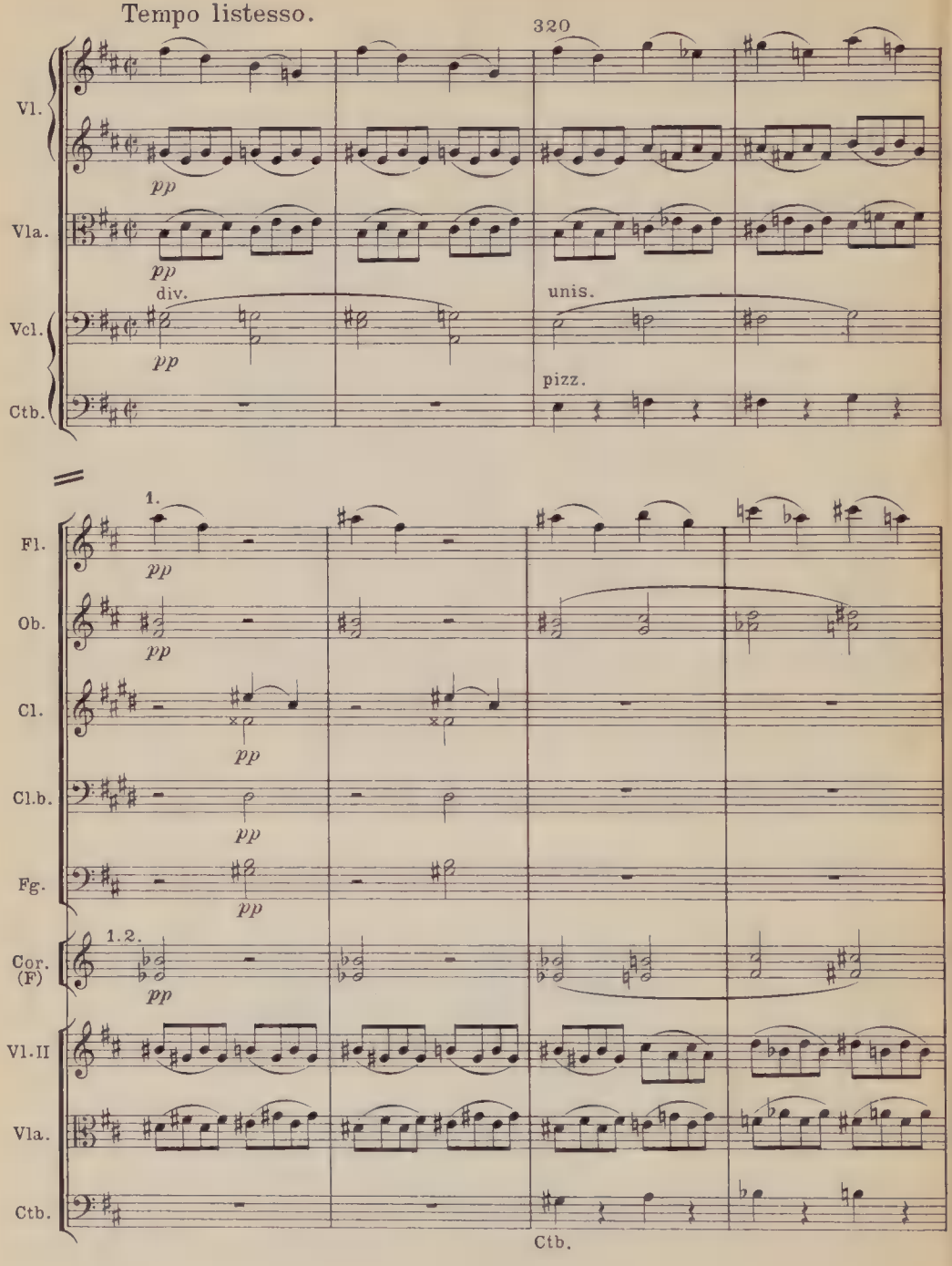

Fl.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
Trb.
e
Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.

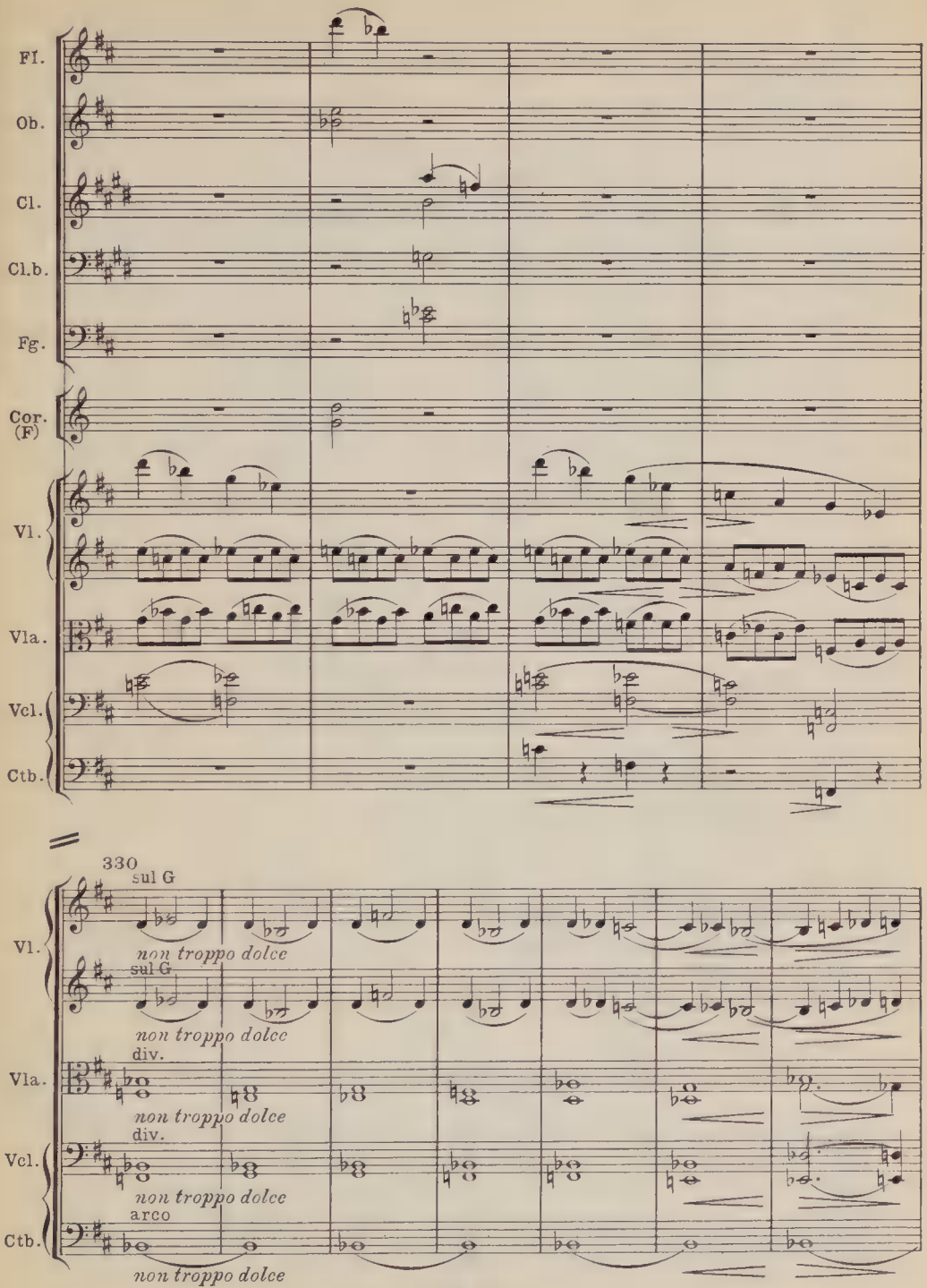

Fl.
Ob.
Cor igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C. à p. (A)
Trb.
e
Tb.
a 2
Tp.
Vl.
Vla.
Vcl.
Ctb.

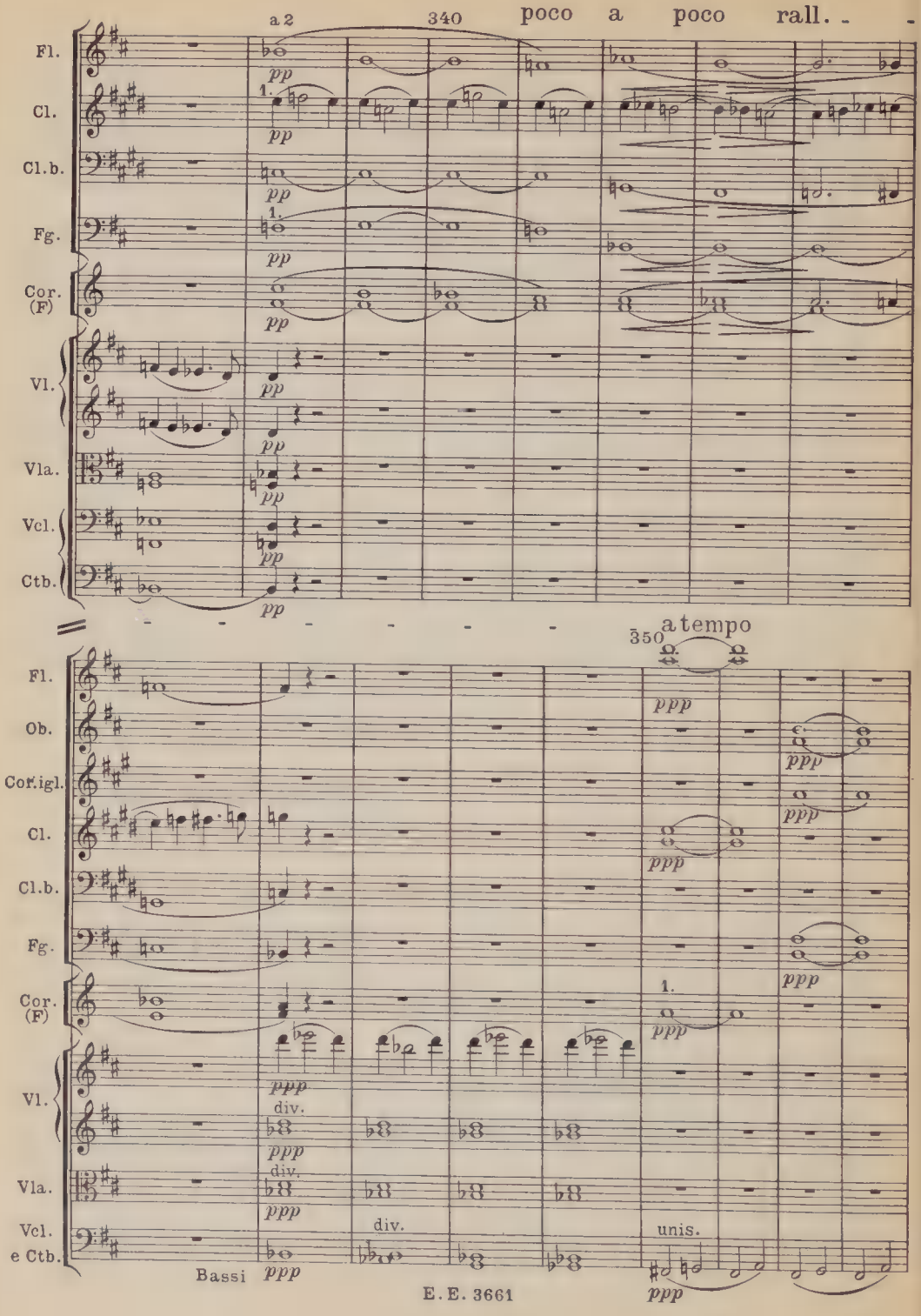
310

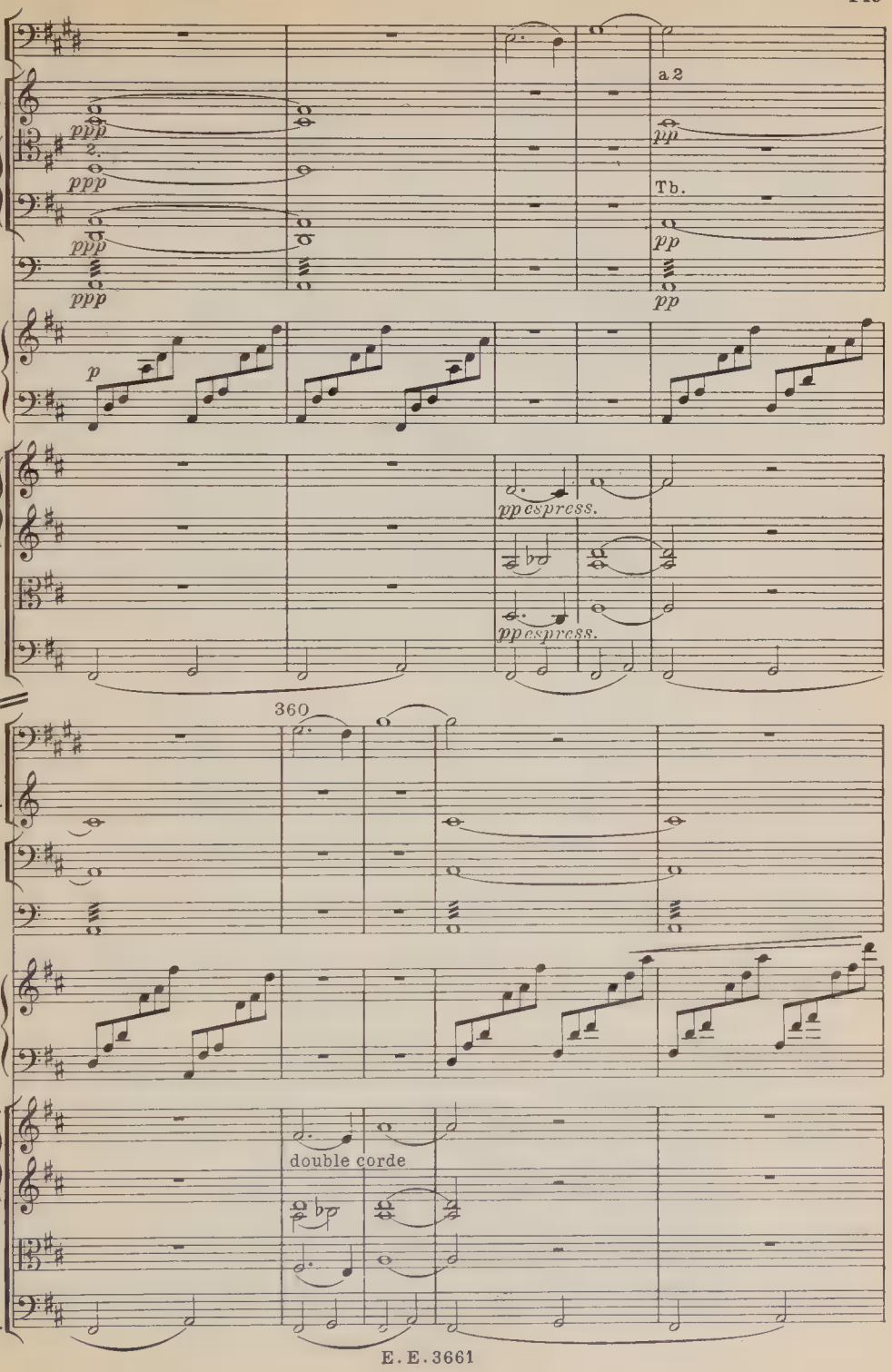


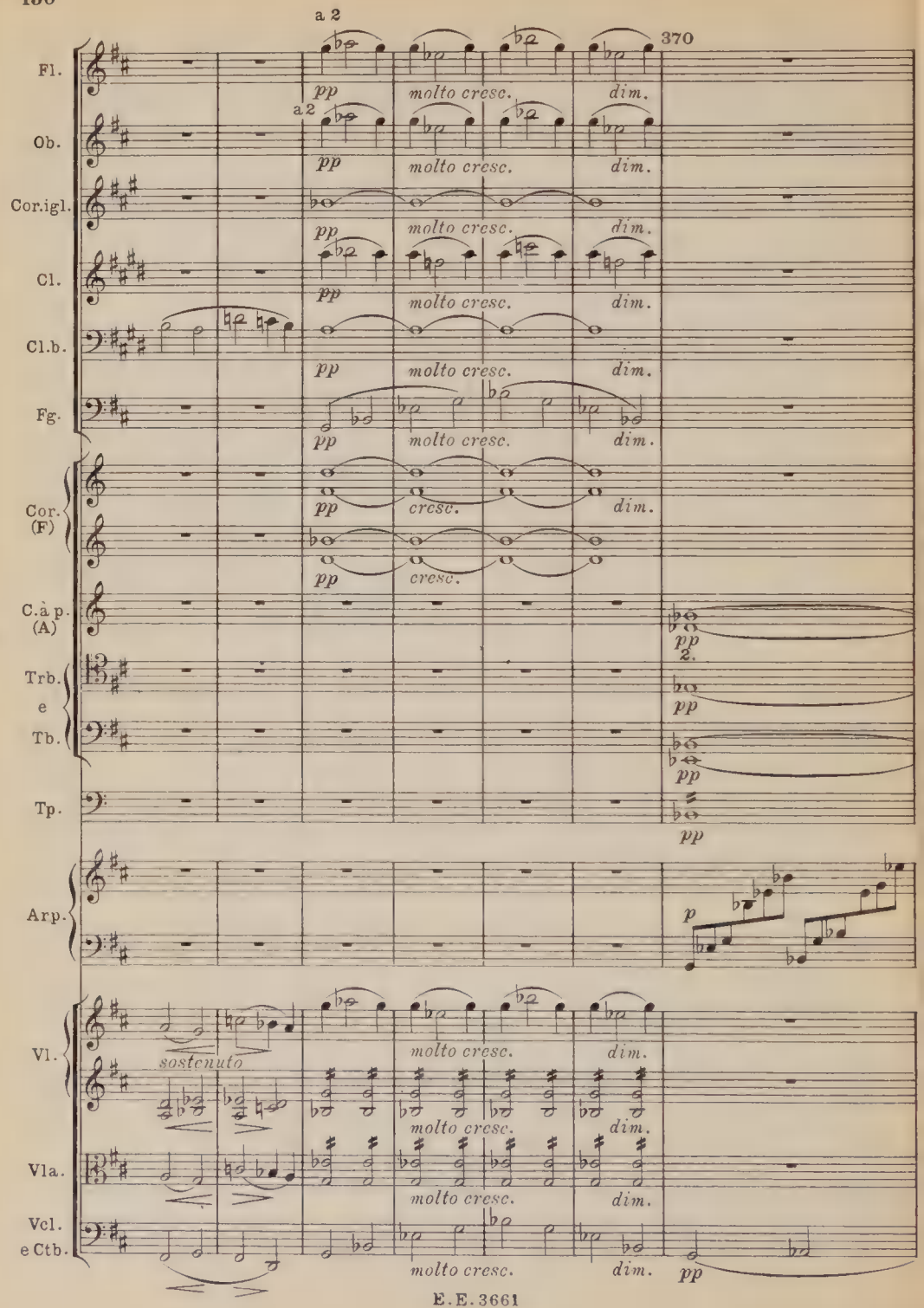

Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
a 2
C. à p. (A)
Trb. e Tb.
Tp.
Vl.
Vla.
Vcl.
Ctb.
dim.

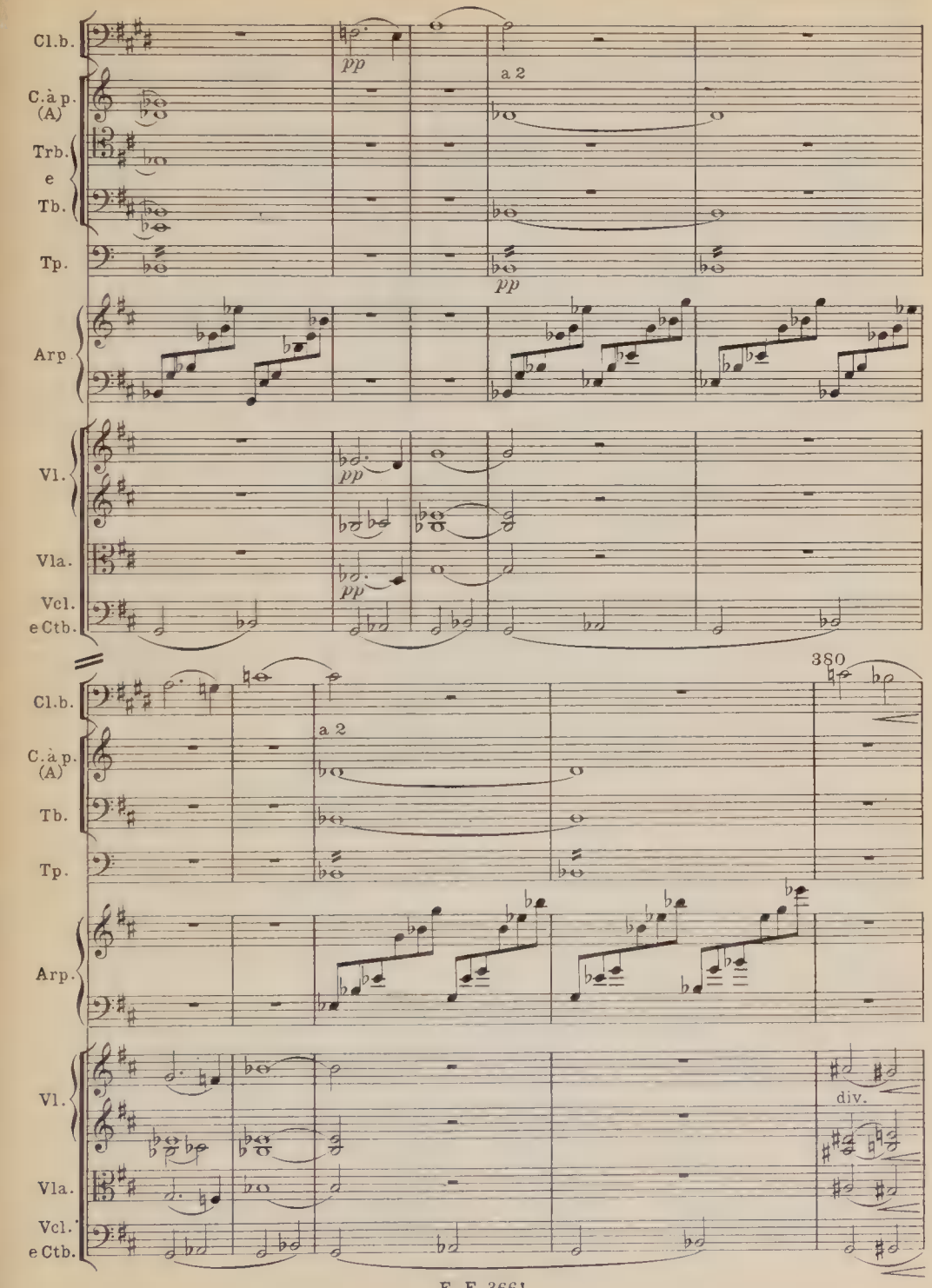

Tempo listesso.
320
Vl.
pp
Vla.
pp
div.
unis.
Vcl.
pp
pizz.
Ctb.
1.
Fl.
pp
Ob.
pp
Cl.
pp
Cl.b.
pp
Fg.
pp
1.2.
Cor. (F)
pp
Vl. II
Vla.
Ctb.
Ctb.

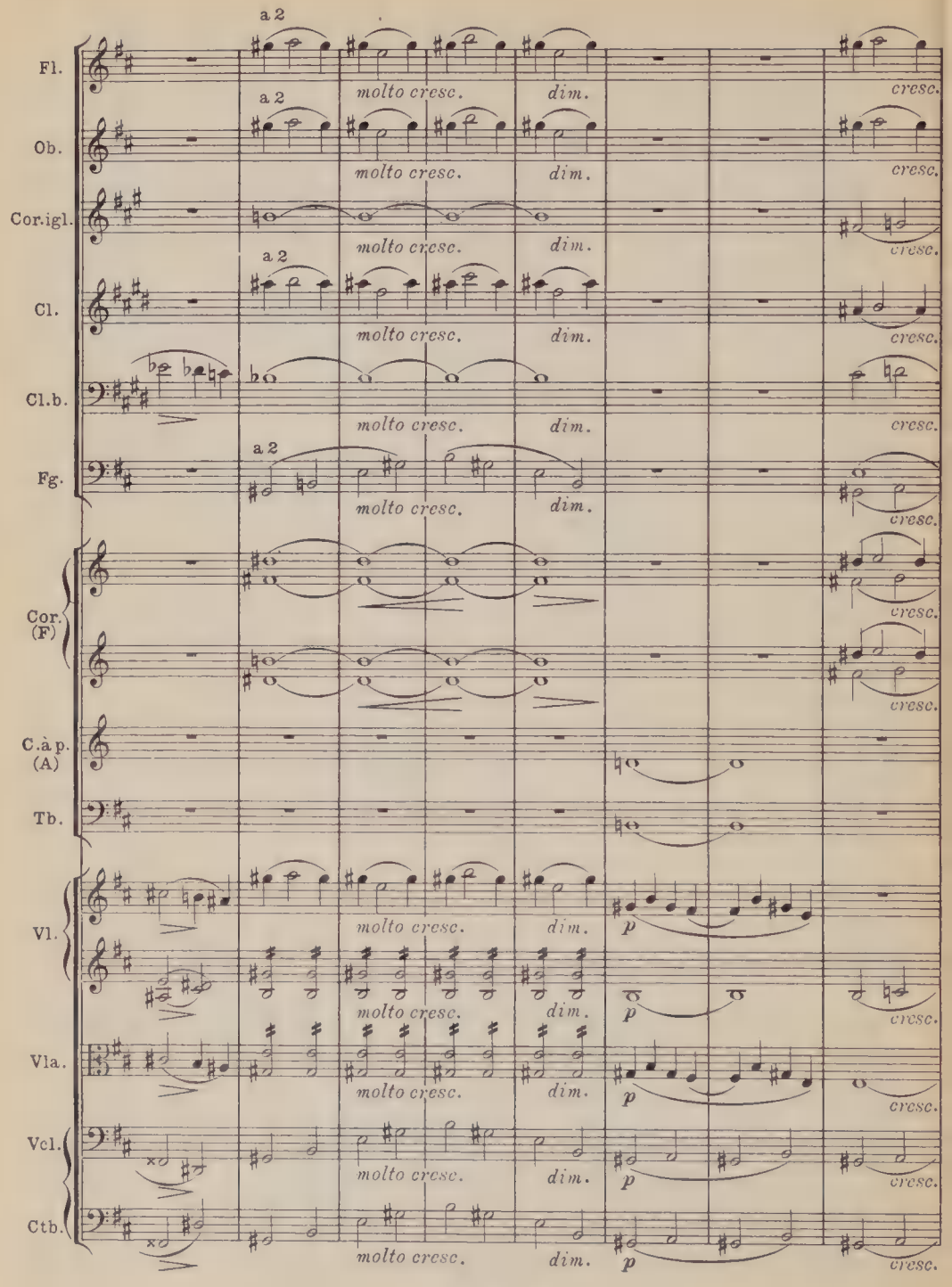

Fl.
Ob.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
330
sul G
non troppo dolce
sul G
non troppo dolce
div.
Vla.
non troppo dolce
div.
Vcl.
non troppo dolce
arco
Ctb.
non troppo dolce


a 2
340
poco a poco rall.
Fl.
Cl.
Cl.b.
Fg.
Cor. (F)
Vl.
Vla.
Vcl.
Ctb.
pp
1.
atempo
350
Ob.
Cor.igl.
ppp
div.
unis.
Bassi
e Ctb.


Cl.b.
C.à p. (A)
Trb. e Tb.
Tp.
Arp.
Vl.
Vla.
Vcl. e Ctb.
a 2
Tb.
ppespress.
ppespress.
360
double corde


a 2
370
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
C.à p. (A)
Trb.
e
Tb.
Tp.
Arp.
Vl.
Vla.
Vcl.
e Ctb.
a 2
pp
molto cresc.
dim.
cresc.
sostenuto
p


Cl.b.
C.à p. (A)
Trb. e Tb.
Tp.
Arp
Vl.
Vla.
Vcl. e Ctb.
pp
a 2
380
div.


Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
C.à p. (A)
Tb.
Vl.
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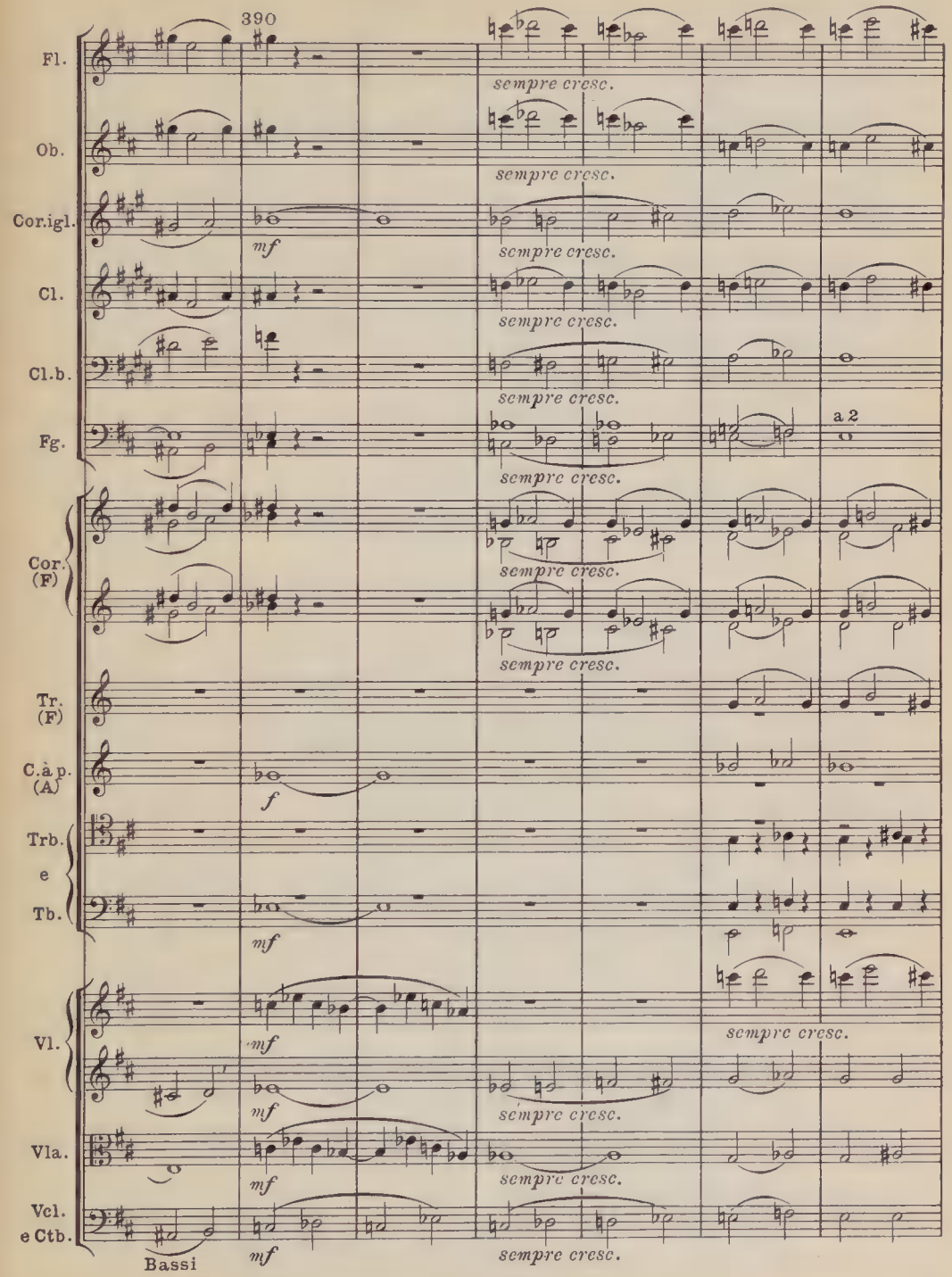
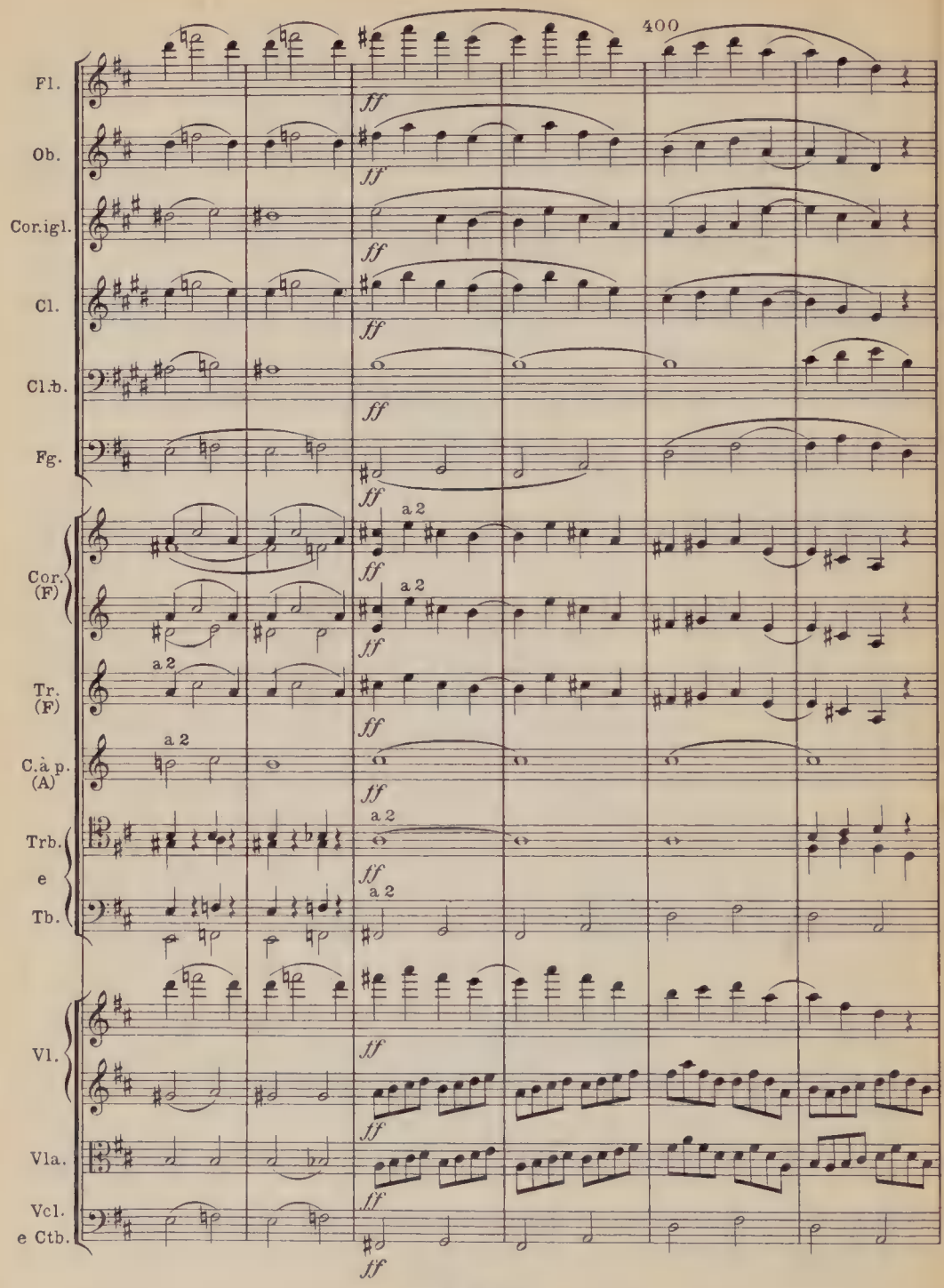
Vcl.
Ctb.
a 2
molto cresc.
dim.
cresc.
p


390
Fl.
Ob.
Cor.ingl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (A)
Trb. e Tb.
Vl.
Vla.
Vcl. e Ctb.
Bassi
sempre cresc.
mf
f
a 2


400
Fl.
Ob.
Cor.igl.
Cl.
Cl.b.
Fg.
Cor. (F)
Tr. (F)
C.à p. (A)
Trb. e Tb.
Vl.
Vla.
Vcl. e Ctb.
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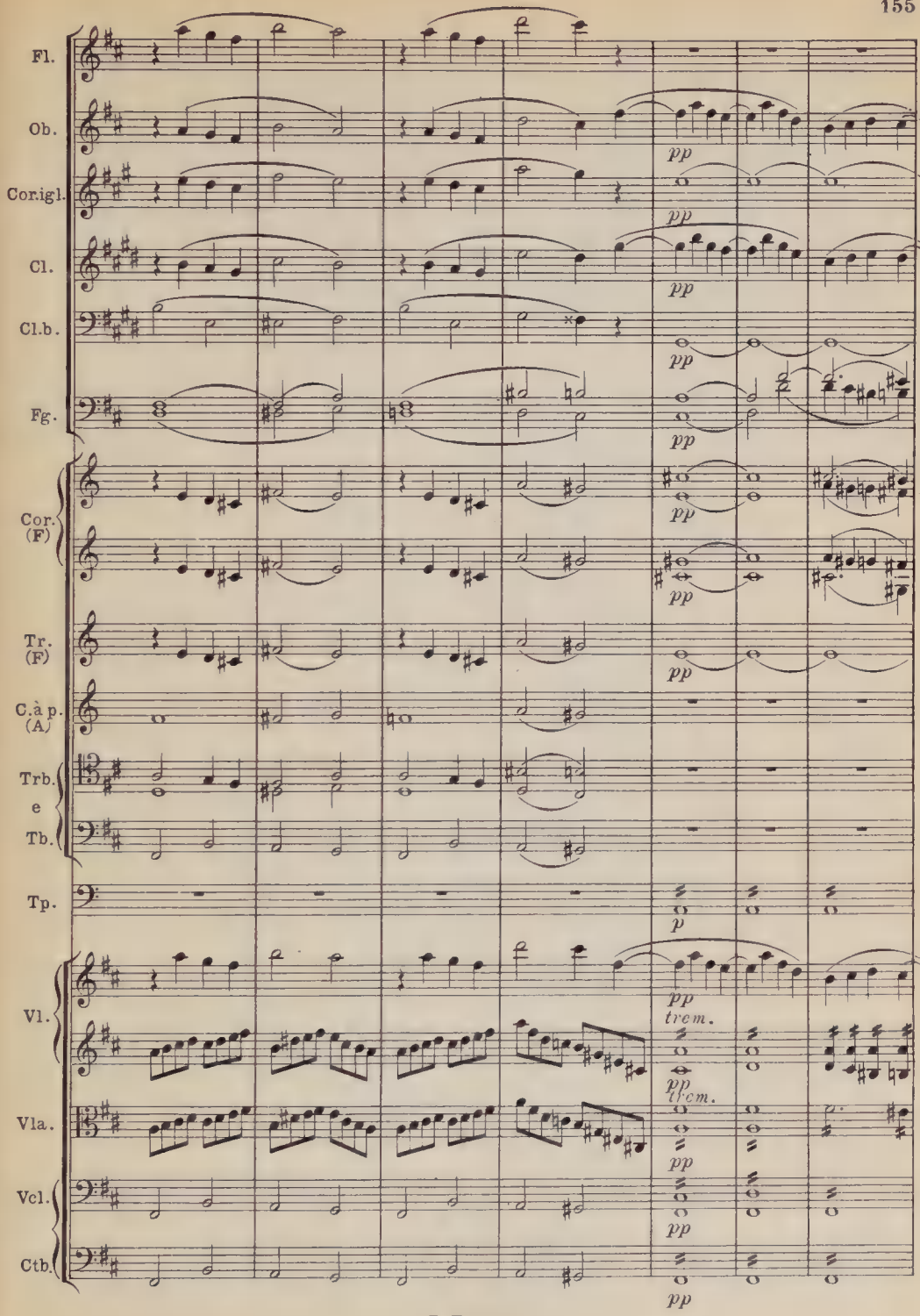
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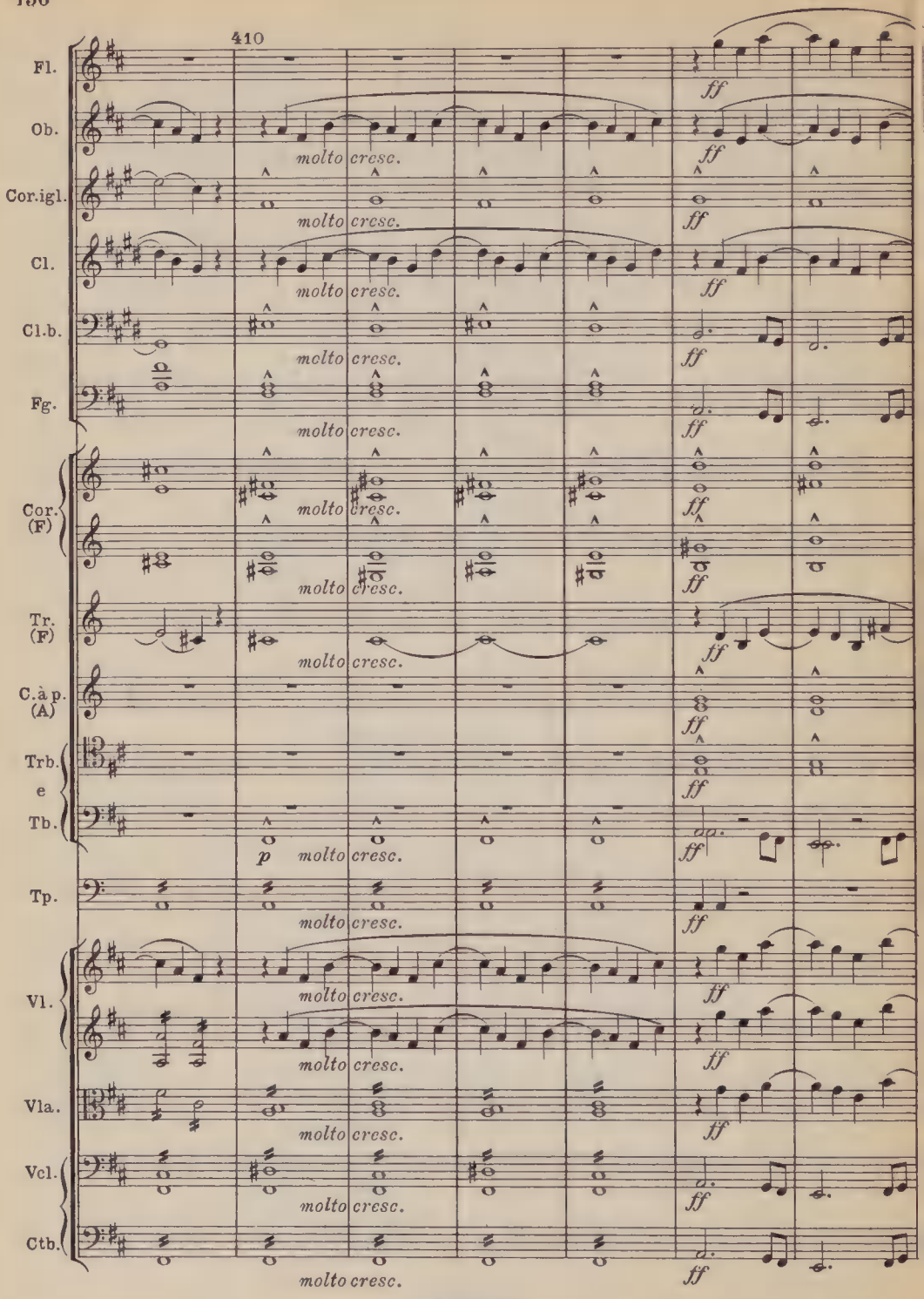
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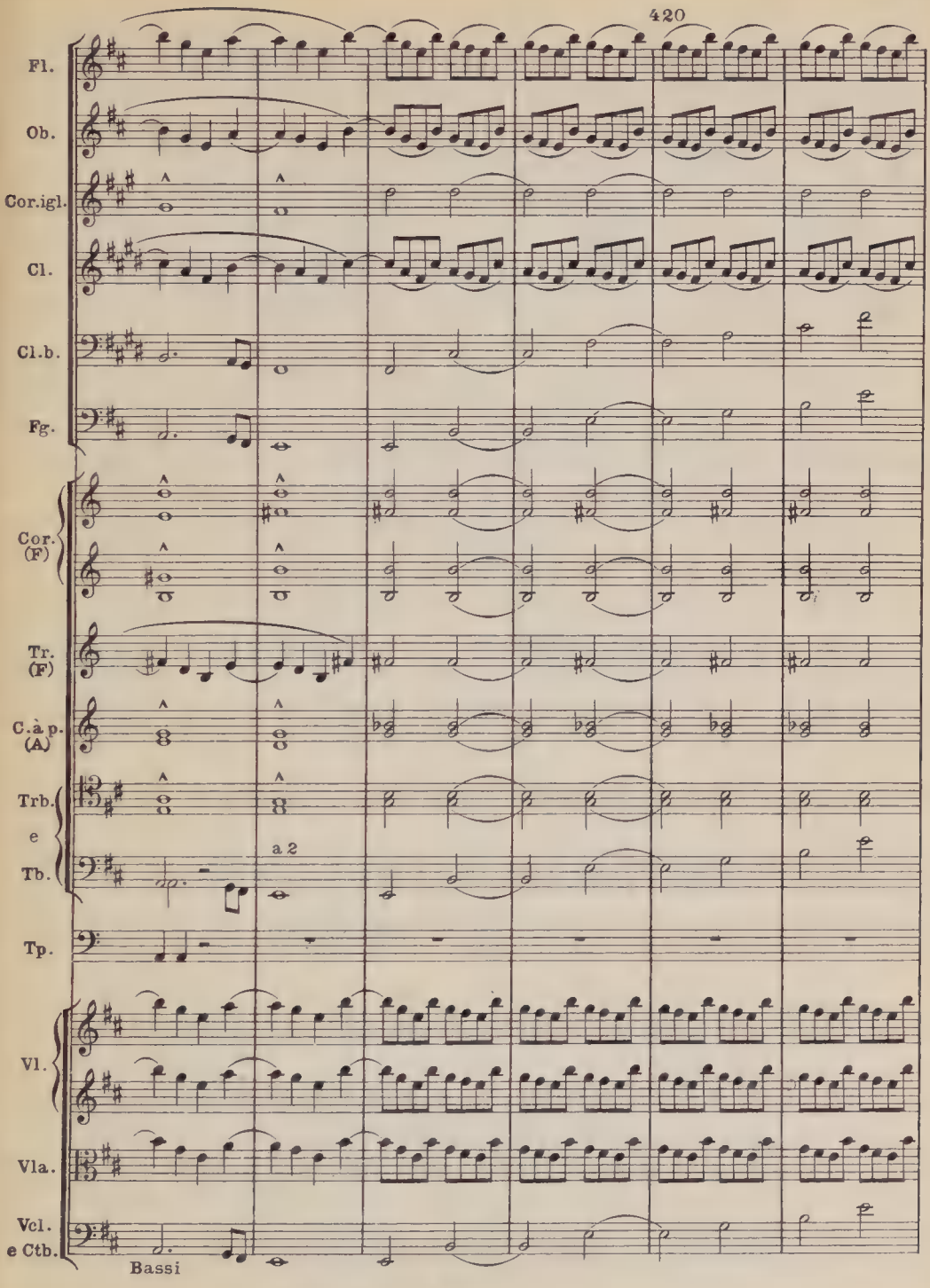
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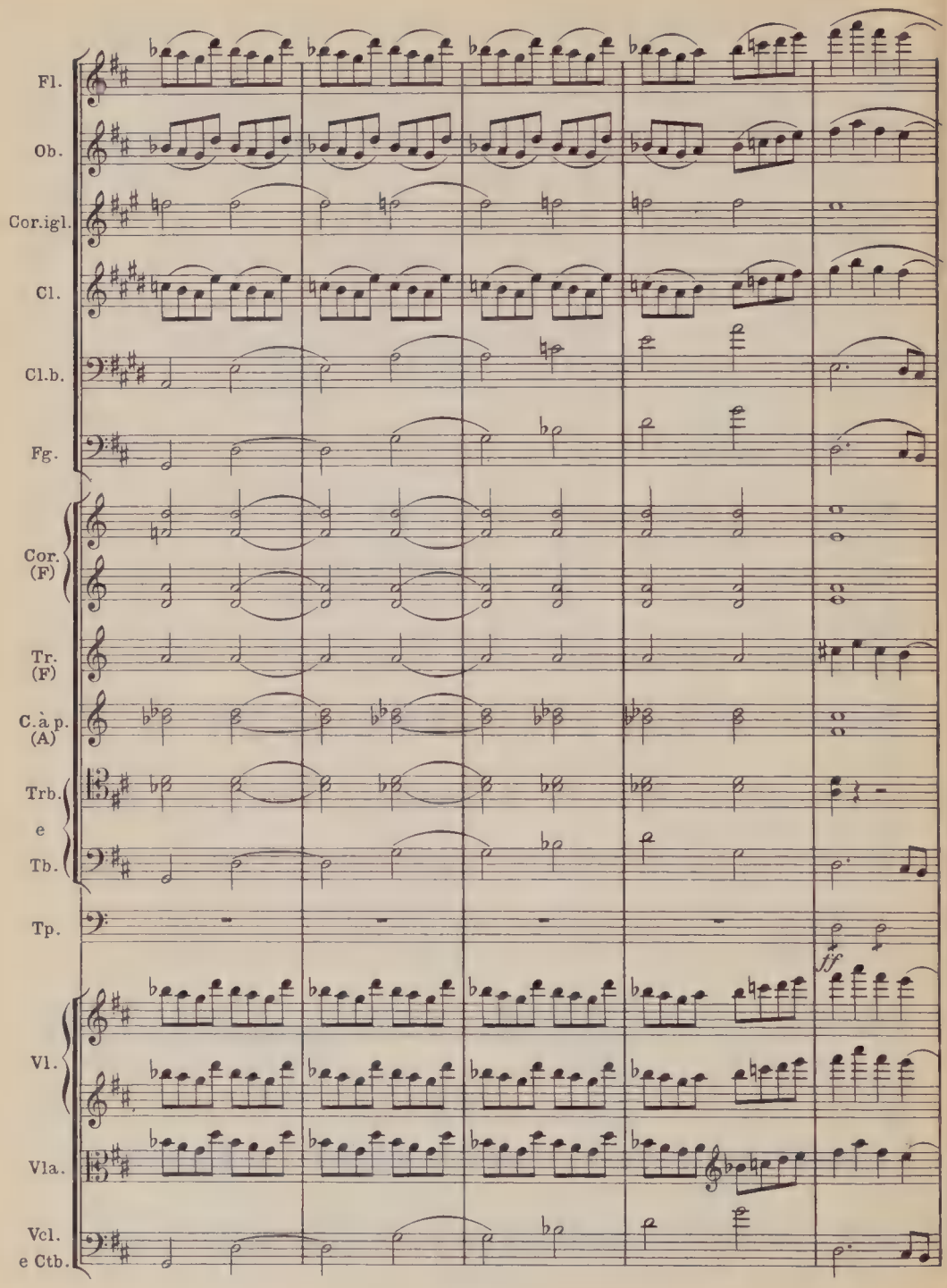
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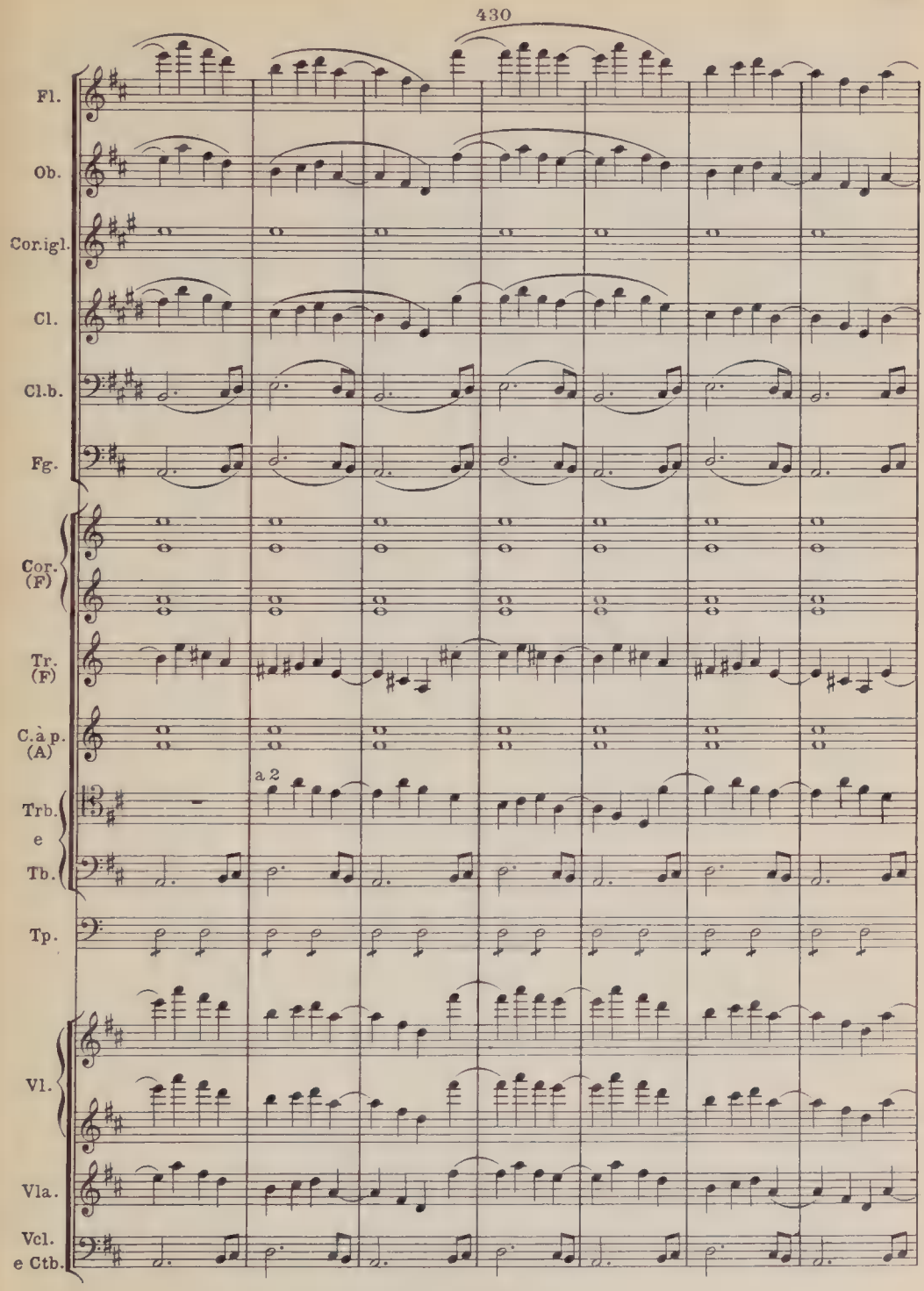
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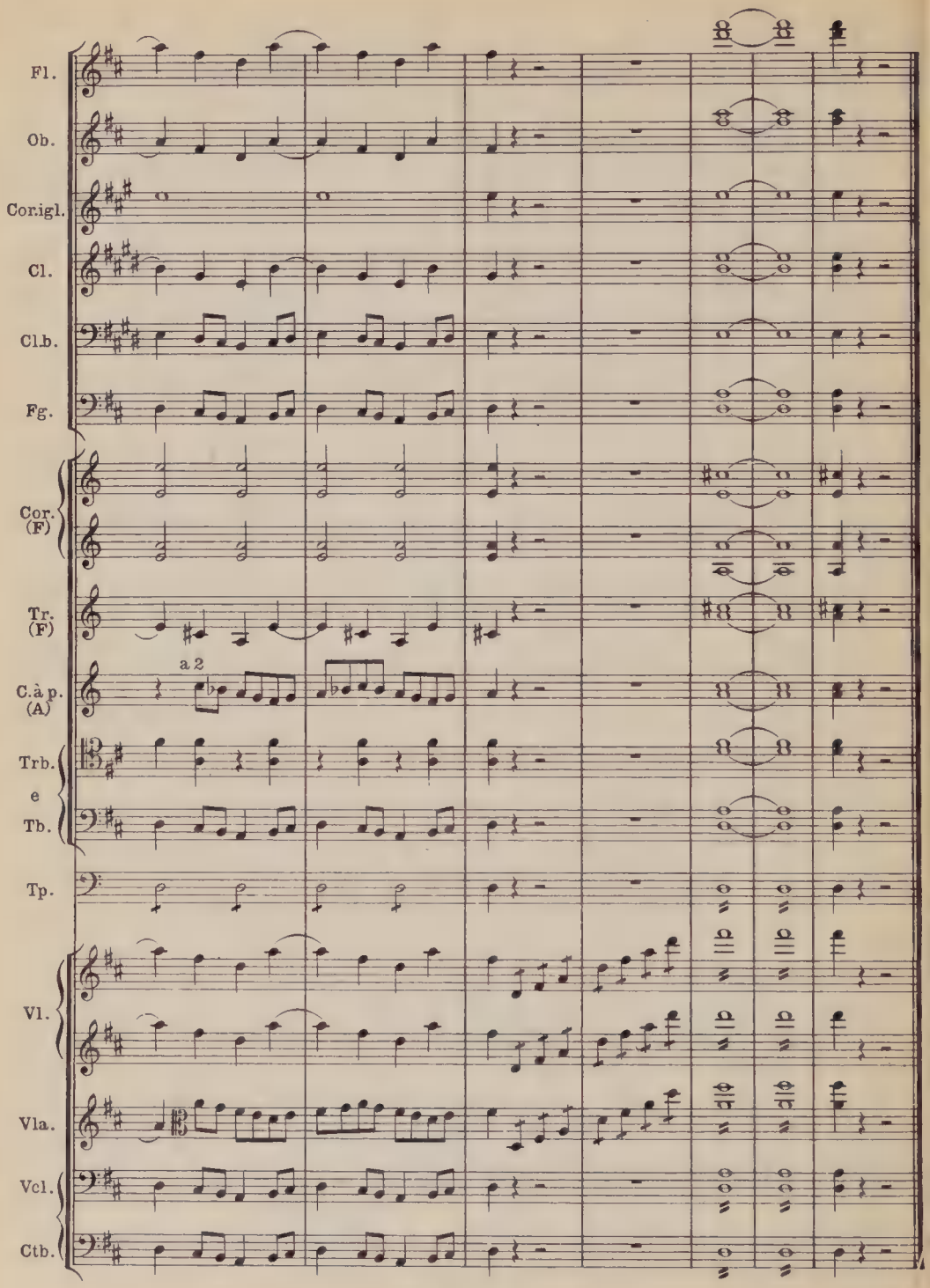

E. E. 3661 Stich und Druck C. G. Röder A.-G., Leipzig.

Symphonien:

No.		M.
401.	**Mozart**, C (Jupiter) [551]	1.50
402.	**Beethoven**, No. 5, C m	2.—
403.	**Schubert**, H m (unvoll.)	1.—
404.	**Mozart**, G m [550]	1.50
405.	**Beethoven**, No. 3, Es (Eroica)	2.—
406.	**Mendelssohn**, Nr. 3, A m	2.50
407.	**Beethoven**, No. 6, F (Pastorale)	2.—
408.	**Schumann**, No. 3, Es	2.—
409.	**Haydn**, No. 104 [2], D (London)	1.20
410.	**Schubert**, No. 7, C	3.—
411.	**Beethoven**, No. 9, D m	4.—
412.	**Beethoven**, No. 7, A	2.—
413.	**Schumann**, No. 4, D m	2.—
414.	**Beethoven**, No. 4, B	2.—
415.	**Mozart**, Es [543]	1.50
416.	**Beethoven**, No. 8, F	2.—
417.	**Schumann**, No. 1, B	2.50
418.	**Beethoven**, No. 1, C	1.50
419.	**Beethoven**, No. 2, D	2.—
420.	**Mendelssohn**, Nr. 4, A	2.50
421.	**Schumann**, No. 2, C	2.50
422.	**Berlioz**, Phant. Symph.	3.—
423.	**Berlioz**, Harold i. Ital.	3.—
424.	**Berlioz**, Romeo u. Julia	5.—
425.	**Brahms**, No. 1, C m	2.—
426.	**Brahms**, No. 2, D	2.—
427.	**Brahms**, No. 3, F	2.—
428.	**Brahms**, No. 4, E m	2.—
429.	**Tschaikowsky**, No. 5, E m	2.50
430.	**Tschaikowsky**, No. 4, F m	2.50
431.	**Haydn**, No. 99 [3], Es	1.20
432.	**Haydn**, No. 85 [15], B (La Reine)	1.20
433.	**Dvorák**, No. 5, E m (Aus der neuen Welt)	4.—
434.	**Haydn**, No. 100 [11], G (Mil.)	1.20
435.	**Haydn**, No. 94 [6], G (Paukenschl.)	1.20
436.	**Haydn**, No. 92 [16], G (Ox.)	1.20
437.	**Mozart**, D [385]	1.50
438.	**Haydn**, No. 102 [12], B	1.20
439.	**Haydn**, No. 101 [4], D (Glock.)	1.20
440.	**Strauß**, Don Juan	3.50
441.	**Strauß**, Macbeth	3.50
442.	**Strauß**, Tod und Verklärung	3.50
443.	**Strauß**, Till Eulenspiegel	3.50
444.	**Strauß**, Zarathustra	3.50
445.	**Strauß**, Don Quixote	3.50
446.	**Mozart**, D (o. Men.) [504]	1.50
447.	**Liszt**, Bergsymphonie	2.50
448.	**Liszt**, Tasso	1.50
449.	**Liszt**, Préludes	1.50
450.	**Liszt**, Orpheus	1.—
451.	**Liszt**, Prometheus	1.50
452.	**Liszt**, Mazeppa	2.—
453.	**Liszt**, Festklänge	2.—
454.	**Liszt**, Heldenklage	1.—
455.	**Liszt**, Hungaria	2.—
456.	**Liszt**, Hamlet	1.—
457.	**Liszt**, Hunnenschlacht.	1.50
458.	**Liszt**, Ideale	2.—
459.	**Bruckner**, No. 1, C m	2.50
460.	**Bruckner**, No. 2, C m	2.50
461.	**Bruckner**, No. 3, D m	2.50
462.	**Bruckner**, No. 4, Es (romantische)	2.50
463.	**Bruckner**, No. 5, B	2.50
464.	**Bruckner**, No. 6, A	2.50
465.	**Bruckner**, No. 7, E	2.50
466.	**Bruckner**, No. 8, C m	2.50
467.	**Bruckner**, No. 9, D m	2.50
468.	**Haydn**, No. 93 [5], D	1.20
469.	**Haydn**, No. 103 [1], Es (Paukenwirbel)	1.20
470.	**Volkmann**, No. 1, D m	2.50
471.	**Smetana**, Vyšehrad	1.50
472.	**Smetana**, Moldau	1.50
473.	**Smetana**, Sarka	1.50
474.	**Smetana**, Aus Böhmens Hain und Flur	1.50
475.	**Smetana**, Tábor	1.50
476.	**Smetana**, Blanik	1.50
477.	**Liszt**, Faust-Symphonie	5.—
478.	**Strauß**, Aus Italien	5.—
479.	**Tschaikowsky**, No. 6, H m (Pathétique)	2.50
480.	**Haydn**, No. 95 [9], C moll	1.20
481.	**Haydn**, No. 96 [14], D	1.20
482.	**Franck**, D moll	3.—
483.	**Haydn**, No. 97 [7], C	1.20
484.	**Haydn**, No. 86 [10], D	1.20
485.	**Haydn**, No. 98 [8], B	1.20
486.	**Haydn**, No. 45 [18], Fis m (Abschied)	1.20
487.	**Haydn**, No. 88 [13], G	1.20
488.	**Haydn**, No. 82 [17], C (L'ours)	1.20
489.	**Rimsky-Korsakow**, Antar (Symph. No. 2)	3.—
490.	**Borodin**, No. 1, Es	3.—
491.	**Borodin**, No. 2, H m	3.—
492.	**Mahler**, No. 7	8.—
493.	**Rimsky-Korsakow**, Scheherazade	5.—
494.	**Glasunow**, No. 4, Es	4.—
495.	**Glasunow**, No. 8, Es	4.—
496.	**Skrjabin**, Divin Poème	6.—
497.	**Skrjabin**, Le Poème de l'Extase	4.—
498.	**Strauß**, Heldenleben	5.—
499.	**Strauß**, Alpen-Symph.	6.—
500.	**Tschaikowsky**, Manfred	4.—
501.	**Borodin**, No. 3 A moll	1.50
502.	**Mozart**, C [425]	1.50
503.	**Skrjabin**, No. 2, C m	5.—
504.	**Schubert**, No. 1, D	1.50
505.	**Schubert**, No. 2, B	1.50
506.	**Schubert**, No. 3, D	1.20
507.	**Schubert**, No. 4, C m (Tragische)	2.—
508.	**Schubert**, No. 5, B	1.20
509.	**Schubert**, No. 6, C	2.—
510.	**Strauß**, Domestica	6.—
511.	**Haydn**, No. 73 [26] D (Chasse)	1.20
512.	**Haydn**, No. 31, D (mit Hornsignal)	1.20
513.	**Haydn**, No. 7, C (Le Midi)	1.20
514.	**Franck**, Chasseur maudit	2.—
515.	**Haydn**, No. 8, G (LeSoir)	1.20
516.	**Franck**, Les Eolides	1.50
517.	**Haydn**, No. 48, C (Maria Theresia)	1.20
518.	**Haydn**, No. 55, Es (Schulm.)	1.20
519.	**Trapp**, No. 4, B m	3.—
520.	**Graener**, Sinf. breve	1.50
521.	**J. Chr. Bach**, D	1.—

Ouverturen:

No.		M.
601.	**Beethoven**, Leonore No. 3	1.—
602.	**Weber**, Freischütz	—.80
603.	**Mozart**, Figaros Hochz.	—.60
604.	**Beethoven**, Egmont	1.—
605.	**Weber**, Beherrscher der Geister	1.—
606.	**Mendelssohn**, Melusine	1.—
607.	**Weber**, Oberon	—.80
608.	**Mozart**, Don Juan	—.60
609.	**Weber**, Preziosa	1.—
610.	**Beethoven**, Fidelio	1.—
611.	**Mendelssohn**, Ruy Blas	1.—
612.	**Weber**, Jubel-Ouvert.	1.—
613.	**Mendelssohn**, Sommernachtstraum	1.—
614.	**Mozart**, Zauberflöte	—.80
615.	**Nicolai**, Lustig. Weiber	1.20
616.	**Rossini**, Wilhelm Tell	1.—
617.	**Berlioz**, Waverley	1.—
618.	**Berlioz**, Vehmrichter	1.—
619.	**Berlioz**, König Lear	1.—
620.	**Berlioz**, Röm. Carneval	1.—
621.	**Berlioz**, Korsar	1.—
622.	**Berlioz**, Benv. Cellini	1.—
623.	**Berlioz**, Beat. u. Bened.	1.—
624.	**Tschaikowsky**, 1812	1.50
625.	**Beethoven**, Prometheus	1.—
626.	**Beethoven**, Coriolan	1.—
627.	**Beethoven**, Weihe des Hauses	1.—
628.	**Beethoven**, Leonore No. 1	1.—
629.	**Beethoven**, Leonore No. 2	1.—
630.	**Beethoven**, Ruinen von Athen	1.—
631.	**Beethoven**, Kng. Stephan	1.—
632.	**Beethoven**, Namensfeier	1.—
633.	**Marschner**, Hans Heiling	1.—
634.	**Maillart**, Glöck. d. Erem.	1.—
635.	**Weber**, Euryanthe	1.—
636.	**Schubert**, Rosamunde	1.20
637.	**Mendelssohn**, Hebriden	1.—
638.	**Glinka**, Leben f. d. Zaren	1.20
639.	**Glinka**, Ruslan u. Ludmila	1.20
640.	**Cherubini**, Abenceragen	1.—
641.	**Cherubini**, Medea	1.—
642.	**Cherubini**, Anakreon	1.—
643.	**Cherubini**, Wasserträger	1.—
644.	**Cornelius**, Barb. v. Bagd.	1.50
645.	**Cornelius**, Cid	1.—
646.	**Schumann**, Manfred	1.20
647.	**Schumann**, Genoveva	1.20
648.	**Bennett**, Najaden	2.—
649.	**Wagner**, Tristan u. Isolde	—.80
650.	**Boieldieu**, Weiße Dame	1.—
651.	**Auber**, Eherne Pferd	1.—
652.	**Wagner**, Lohengrin: 1. u. 3. Akt	—.80
653.	**Mendelssohn**, Meeresst. und glückliche Fahrt	1.—
654.	**Rossini**, Semiramis	1.—
655.	**Rossini**, Tankred	—.80
656.	**Brahms**, Akad. Fest-O.	1.20
657.	**Brahms**, Tragische Ouv.	1.20
658.	**Auber**, Schwarz. Domino	1.—
659.	**Auber**, Fra Diavolo	1.—
660.	**Mozart**, Titus	—.80
661.	**Mozart**, Idomeneus	—.80
662.	**Mozart**, Così fan tutte	—.60
663.	**Mozart**, Entführung	—.80
664.	**Smetana**, Verkauft. Braut	—.80
665.	**Wagner**, Meistersinger	1.—
666.	**Wagner**, Parsifal	—.80
667.	**Wagner**, Rienzi	1.—
668.	**Wagner**, Holländer	1.—
669.	**Wagner**, Tannhäuser	1.—
670.	**Reger**, Lustspiel-Ouv.	2.—

Ouverturen:

No.		M.
671.	**Wagner,** Faust-Ouvert.	1.—
672.	**Weingartner,** Lust.Ouv.	2.—
673.	**Volkmann,** Richard III.	1.—
674.	**Volkmann,** Fest-Ouv.	1.—
675.	**Tschaikowsky,** Romeo	1.50
676.	**Gluck,** Iphigenie i. Aulis	1.—
677.	**Smetana,** Libussa	—.80
678.	**Suppé,** Dichter u. Bauer	1.—
679.	**Flotow,** Stradella	1.—
680.	**Flotow,** Martha	1.—
681.	**Bruckner,** Ouvert. in G m (nachgelassen)	2.—
682.	**Mendelssohn,** Heimkehr aus der Fremde	—.80
683.	**Mendelssohn,** Athalia	1.—
684.	**Mendelssohn,** Paulus	—.80
685.	**Rossini,** Der Barbier von Sevilla (Elisabeth)	—.80
686.	**Rossini,** D. dieb. Elster	1.—
687.	**Pfitzner,** Palestrina, 3 Vorspiele	2.50
688.	**Pfitzner,** Christ-Elflein	2.—
689.	**Auber,** Stumme v. Portici	1.—
690.	**Dvorák,** Karneval	2.—
691.	**Gluck,** Orpheus und Eurydice	—.50
692.	**Rimsky-Korsakow,** La grande Pâque Russe	3.—
693.	**Lortzing,** Zar und Zimmermann	1.—
694.	**Kreutzer,** Das Nachtlager von Granada	1.—
695.	**Mussorgsky,** Howantschina	—.80
696.	**Weber,** Abu Hassan	1.—
697.	**Weber,** Silvana	1.—
698.	**Schubert,** Alfonso und Estrella	1.—
699.	**Glasunow,** Fest-Ouv.	1.50
700.	**Pfitzner,** Käthchen v. Heilbronn	1.50
1101.	**Humperdinck,** Hänsel und Gretel	1.20
1102.	**Gluck,** Alceste	—.80
1103.	**Strauß,** Fledermaus	1.—
1104.	**Lalo,** Le Roi d'Ys	1.—
1105.	**Boieldieu,** Kalif von Bagdad	1.—
1106.	**Strauß,** Zigeunerbaron	1.—

Konzerte:

701.	**Beethoven,** Viol.-Konz., D	1.50
702.	**Mendelssohn,** Vl.-Kz. E m	1.20
703.	**Spohr,** V.-K., A m (Gesangsss.)	—.80
704.	**Beethoven,** Klav.-Kz. C m	2.—
705.	**Beethoven,** Klav.-Kzt., G	2.—
706.	**Beethoven,** Klav.-Kz., Es	2.50
707.	**Schumann,** Klav.-K., A m	2.50
708.	**Tschaikowsky,** Viol.-K., D	2.—
709.	**Tschaikowsky,** Klav.-Kst. B m	2.50
710.	**Liszt,** Klav.-Konz., Es	2.—
711.	**Bach,** Viol.-Konz., A m	—.80
712.	**Bach,** Viol.-Konz., E	—.80
713.	**Brahms,** Klav.-Kzt., D m	2.50
714.	**Bruch,** Viol.-Konz., G m	2.—
715.	**Brahms,** Klav.-Konz., B	3.—
716.	**Brahms.** Viol.-Konz., D	2.—
717.	**Mozart,** Viol.-Kzt., A [219]	1.50
718.	**Mozart,** Viol.-Kz., Es [268]	1.50
719.	**Mozart,** Klav.-Konz., D (Krönungs-) [537]	1.50
720.	**Liszt,** Klav.-Konz., A	2.—
721.	**Mozart,** Klav.-Kons., Dm [466]	1.50
722.	**Liszt,** Totentanz (Siloti)	1.50
723.	**Brahms,** K. f. V. u. Vc., A m	3.—
724.	**Beethoven,** Klav.-Kzt., C	2.—
725.	**Beethoven,** Klav.-Kzt., B	1.50
726.	**Grieg,** Klav.-Konz., A m	3.—
727.	**Bach,** Konz. f. 2 Viol. D m	1.—
728.	**Lalo,** Symph. espagnole	3.—
729.	**Beethoven,** Tripel-Kzt., C	3.—
730.	**Bach,** Konz. f. 2 Klav., C	1.—
731.	**Bach,** Konz. f. 2 Klav., C m	1.—
732.	**Bach,** Konz. f. 3 Klav., D m	1.—
733.	**Bach,** Konz. f. 3 Klav., C	1.—
734.	**Mozart,** Symph. conc. f. Violine u. Viola, Es [364]	1.50
735.	**Dohnányi,** Variat. über ein Kinderlied f. Pfte.	3.50
736.	**Mozart,** Klav.-Kz., A [488]	1.50
737.	**Mozart,** Klav.-K., Es [482]	1.50
738.	**Franck,** Symph. Variat.	1.50
739.	**Mozart,** Klav.-Kz., C [467]	1.50
740.	**Mozart,** Kl.-Kz., Cm [491]	1.50
741.	**Mozart,** K. f. 2 Kl., Es [365]	1.50
742.	**Mozart,** Klav.-K., Es [271]	1.50
743.	**Mozart,** Klav.-Kz., B [450]	1.50
744.	**Bach,** Klav.-Konz. D m	1.—
745.	**Bach,** Klav.-Konz. F m	—.80
746.	**Weber,** Kzst. f. Pfte., F m	1.—
747.	**Mozart,** Vl.-Kzt. G [216]	1.50
748.	**Mozart,** Vl.-Kzt. D [218]	1.50
749.	**Vivaldi,** Konz. No. 10, H m	—.80
750.	**Vivaldi,** Konz. No. 11, D m	—.80
751.	**Dvořák,** Viol.-Kzt. A m	3.—
752.	**Glasunow,** Vl.-Kzt. A m	2.—
753.	**Vivaldi,** Vl.-Kzt. A m No. 6	—.80
754.	**Vivaldi,** Vl.-Kzt. G m	—.80
755.	**Mozart,** Symph. conc. [Anh. I, No. 9]	1.50
756.	**Viotti,** Vl.-Kzt. A m, No. 22	1.50
757.	**Bach,** K. f. Kl., V. u. Fl. A m	1.50
758.	**Vivaldi,** Konz. f. Flöte D	—.80
759.	**Bach,** Konz. f. 4 Kl., A m	1.20
760.	**Mozart,** Klav.-K., G [453]	1.50
761.	**Mozart,** Klav.-K., F [459]	1.50
762.	**Vivaldi,** Kzt. f. 2 Viol. A m	—.80
763.	**Mozart,** Vl.-Kzt. B [207]	1.—
764.	**Mozart,** Vl.-Kzt. D [211]	1.—
765.	**J.Chr.Bach,** Sinf. conc., A	—.80
766.	**Mozart,** Vl.-Kzt. D [271a]	1.50

Verschiedene Werke:

801.	**Berlioz,** 3 Stck. a. „Faust"	1.—
802.	**Tschaikowsky,** Capriccio italien	2.—
803.	**Beethoven,** 2 Violin-Romanzen (G dur, F dur)	—.60
804.	**Mendelssohn,** 5 Stücke a. „Sommernachtstraum"	1.20
805.	**Brahms,** Haydn-Variat.	1.20
806.	**Wagner,** Siegm. Liebesl.	—.50
807.	**Wagner,** Walkürenritt	1.—
808.	**Wagner,** Wotans Abschied u. Feuerzauber	1.50
809.	**Wagner,** Waldweben	—.80
810.	**Wagner,** Siegfried-Idyll	—.80
811.	**Wagner,** Trauermusik a. „Götterdämmerung"	—.50
812.	**Wagner,** Karfreitagszauber	—.50
813.	**Wagner,** Huld.-Marsch	—.80
814.	**Wagner,** Bacchanal aus „Tannhäuser"	1.50
815.	**Wagner,** Einleitung zum 3. Akt v. „Tannhäuser"	—.50
816.	**Wagner,** Liebesmahl der Apostel	1.50
817.	**Schubert,** Musik aus „Rosamunde"	1.20
818.	**Bach,** Suite No. 3, D	—.80
819.	**Volkmann,** Seren., D m	—.60
820.	**Wagner,** Kaisermarsch	1.—
821.	**Bach,** Suite No. 2, H m	—.80
822.	**Strauß,** Donauwalzer	1.—
823.	**Beethoven,** Egmont-Mus.	1.20
824.	**Tschaikowsky,** Nußknacker-Suite	2.—
825.	**Wagner,** Einleit. z. 3. Akt „Meistersinger"	—.50
826.	**Wagner,** Verwandlungsmusik u. Schlußszene des 1. Akt v. „Parsifal"	2.—
827.	**Reger,** Mozart-Variat.	3.—
828.	**Bizet,** L'Arlésienne, I	1.—
829.	**Bizet,** L'Arlésienne, II	1.—
830.	**Mozart,** Maurerische Trauermusik	—.50
831.	**Weber,** Aufforderung z. Tanz (Instr. v. Berlioz)	1.20
832.	**Bizet,** Roma. Suite	3.—
833.	**Borodin,** Steppenskizze	—.80
834.	**Glinka,** Kamarinskaja	—.60
835.	**Reger,** Hiller-Variation.	4.—
836.	**Reger,** Konz. i. alten Stil	2.—
837.	**Reger,** Romant. Suite	2.—
838.	**Reger,** Böcklin-Suite	2.—
839.	**Graener,** Variationen üb. ein russ. Volkslied	2.—
840.	**Tschaikowsky,** Francesca da Rimini	2.50
841.	**Mussorgsky,** Eine Nacht auf dem kahlen Berge	2.—
842.	**Rimsky-Korsakow,** Capriccio espagnol	3.—
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Beethoven, Fidelio	12.—
— **Missa solemnis**	7.—
Brahms, Ein deutsches Requiem	6.—
Bruckner, Große Messe No. 3 F m	6.—
Gluck, Iphigenie a. Tauris. (H. Abert)	8.—
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Haydn, Die Schöpfung	8.—
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— **Götterdämmerung**	22.—
— **Parsifal**	17.—
Weber, Freischütz. (H. Abert)	8.—

c) Halblederbände:

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Beethoven, 9 Symphonien. 3 Bände	
Band I No. 1—4	9.—
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— **Ouverturen.**	
Band I. Leonore I—III. Fidelio. Mit Vorwort von Wilhelm Altmann	8.—
Band II. Geschöpfe des Prometheus. Coriolan. Egmont. Ruinen von Athen. Namensfeier. König Stephan. Weihe des Hauses	10.—
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c) Halblederbände:

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— 3 Streich-Quartette, 4 Klavier-Trios, Klavier-Quartett und Quintett	6.—

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